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MABEL GALIAFERRO



THE NEW YORK DRAMATIC MIRROR

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NEW YORK, MARCH 10, 1910

A YORK (Pa.) manager has set aside all the seats on one side of the lower floor of his theatre for women who desire to keep on their hats. If this does not remove headgear, what will?

SOMERSET MAUGHAN, having won a fortune with plays directed to the popular desire, says he now shall write serious drama. The distinction is plain enough and the difference will be noted with interest.

SHE has had many offers to go on the stage, but the Kansas City woman whose husband wielded a butcher's knife on her admirer declines to take the step. Congratulations are due in one or another direction.

AT Covent Garden, London, they are relaxing the unwritten law as to evening dress for the operatic season, the only rule that will be vigorously enforced being that requiring women to remove their hats. As far as men are concerned, is this a bid for better patronage?

KING EDWARD, it is reported, desired a London player whose make-up in a current drama was thought offensively to suggest one of his majesty's close friends to change the outward aspect of his characterization. The actor declined on the score that a change would endanger the success of the play. Here was a conflict which must have suggested to the king the limited prerogative of royalty these days. In other times it would have been "Off with his head!"

THE New York clergyman who, with his elders, made a round of the theatres in this city and found nothing to condemn in them had the courage of his knowledge of the stage thus gained. "We saw plays of all descriptions," said he; "ethical and psychological plays; plays dealing with capital and labor, the problems of poverty and suffering, but never a salacious play. Never was there a time," he adds, "when the stage was so powerful a teacher of the world, and, mark you, New York does not put on anything that does not pay." There are, at times, on the stage, plays that are rightly condemned. But the average of plays is higher nowadays than ever before, and clergymen may assist in maintaining that average by attending the theatre and promoting its better manifestations.

A CHANGE IN HONORS.

In this day the player is not without honor, though much of the mystery and romance that hedged him in has been dispelled by modern methods of publicity and other means. A material prosperity has taken the place of more sentimental rewards, and the actor who wins popularity wins fortune with it if he be of the right disposition.

It is true that some of the old-time actors won fortune as well as fame, as witness EDWIN FORREST, the one hundred and fourth anniversary of whose birth was celebrated last Wednesday at the Home which his foresight planned for old players and for which his generous bounty provided. But in his day the stage and its people were regarded by the public with an affection which in a great measure has passed away.

Honors, as has been suggested, are now paid to players, but of a sort different from those that were paid to actors in FORREST's time. The honors of to-day for the greater part are merely and purely commercial, as befits this age. Thus a cigar, a collar or a tie—possibly a shoe, a shirt or a hat—is named by some shrewd merchant or maker for a popular actor; and the popular actress, too, is flattered by like means. For her it is a new conception of the milliner, a perfume, or something of the kind.

How different it was in the older time may be seen from a glance at the honors paid to FORREST when that great actor was in his prime. Those honors, measured by the standards of to-day, may seem more like homage paid to a great political chief or a statesman than like tribute that a great actor should command. But they differed materially and essentially from the petty and commercial compliments paid to-day in that they were spontaneous and rested in public esteem.

The occasion of FORREST's retirement will occur to the student of dramatic history for the gathering in his honor in New York of the most prominent persons of the time—poets, statesmen, philosophers and men of mark in many fields. Thus was he and thus was the theatre then appreciated. And the honors of his period of professional vigor were remarkable. They were diverse and robust, as FORREST himself was in his personality and his art. Painters limned him; sculptors made effigies of him; steamboats, babies, stage coaches, boating clubs and numberless dramatic societies were named after him. One steamboat, the *Edwin Forrest*, plied between Philadelphia, FORREST's home, and Trenton, and is still afloat. The Forrest Light Guard of Philadelphia was a crack military organization of five companies in his day. The babies named for him—or some of them, no doubt—grew up proud of the fancy of their parents' that thus marked them for life.

In 1845 in New York there was a stage coach, owned by KIPP and BROWN, that made trips between the Astor House—then the city's pride as a hotel—and Greenwich Village, now merged into the great city. This coach was named EDWIN FORREST, and drawn on occasion by twenty white horses. There is still in existence, it is said, in Philadelphia, a racing scull bearing his name. In front of a cigar store on West Norris Street, in that city, stands a life-size figure of FORREST as Othello. This in its early days figured in front of a tobacco shop in New York in what then was the Rialto.

The measure of a great actor's influence on all classes of society in those days may be gathered from these tributes to this great American player. It is different to-day.

MANAGERS who follow the theatrical fashion of the day—and actors too—in planning novelties for another season while prospering with the present season's offerings, must sometimes think with envy of the plays that have run for a generation or more and still show vitality. Many a "great success" is, after all, but for a season.

THAT there may be a grain of verity in the Black Hand episode is apparent from the fact that CARUSO really does not need the advertising.

PERSONAL



Photo Bangs, N. Y.

MATTHISON.—Last night Edith Wynne Matthison made her first appearance with the New Theatre company in the title role of *Sister Beatrice*. Her appearance, which had been awaited with the keenest interest, proved worthy of that interest. Miss Matthison is an actress whom the American public is anxious to welcome as a permanent addition to the American stage. In Ben Greet's production of *Everyman* Miss Matthison instantly won favor, and this success brought her the position of leading lady with the late Sir Henry Irving. Her next role was that of *Electra*, in Gilbert Murray's translation of Euripides' play. Her latest appearances have been in plays by her husband, Charles Raup Kennedy, *The Servant in the House* and *The Winterfeast*, and in Henry Miller's production of *The Great Divide*.

SERRANO.—Vincent Serrano, who returned to New York last week with *Hattie Williams* in *The Girl He Couldn't Leave Behind Him*, is making his second appearance on Broadway this season. Earlier in the season he was seen as Paul Potter in *The Little Brother of the Rich*. Mr. Serrano is an actor of convincing methods.

GORDON.—It looks now as if Kitty Gordon, who was brought to America from London for Sam Bernard's musical comedy, *The Girl and the Wizard*, will remain here for some time. *The Mimosa*, in its review of Mr. Bernard's play several months ago, expressed the wish that Miss Gordon might linger in America beyond the expiration of her contract for *The Girl and the Wizard*. Evidently managers have the same wish, for Miss Gordon is announced for the leading role in Joe Weber's production of *Alma*, *Wo Wohnt Du?* She is well and favorably known in London, where she has appeared in such musical comedies as *The Girl from Kay's*, *The Duchess of Dantzig*, *Veronique* and *Nelly Nell*.

ELLIOTT.—Gertrude Elliott, sister of Maxine Elliott and wife of Johnston Forbes-Robertson, will appear next season in New York at the head of her own company. Though Miss Elliott has appeared in this country as co-star with her husband, she has never been seen here as the sole star of a company. Liebler and Company, with whom Miss Elliott has signed a contract for several years, announce her London appearance, beginning in April and continuing through the Summer, in Mrs. Frances Hodgson Burnett's play, *The Dawn of a To-morrow*, in which Eleanor Robson appeared till her recent marriage. Miss Elliott is an American by birth. Her last appearance in this country was in the part of Cleopatra in George Bernard Shaw's *Cæsar and Cleopatra*. With her husband she appeared in London in *The Passing of the Third Floor Back*, but did not accompany him to this country. Now that she has come under American management Miss Elliott will probably be seen in several new plays in America.

WHYTAL.—From London comes the press criticisms of *The Climax* that Russ Whytal made the real "hit" of the production, even overshadowing the clever little star, Marie Dore. "London critics are working the dictionary very hard," says one review, "to find adjectives in which to praise him sufficiently." Mr. Whytal deserves this seemingly extravagant praise. One who remembers his excellent work in *The Witching Hour* is not surprised that he so pleased Londoners. They recognize the finer points of the intelligent acting which Mr. Whytal always shows in every rôle he undertakes.

The Usher



M. Edmond Rostand's Chantecler has created widespread interest wholly on account of the seeming novelty of his characters. But there is nothing new under the sun.

It is not necessary to go back to Aristophanes to find animals taking the part of human beings in drama. Prior to Rostand's writing animal plays there was a German playwright named John Rautenstrauch who produced a piece of this kind in 1783.

Nicolai, in a description of a journey through Germany in 1784, writes:

"A troupe which was playing at the Kärntner Theatre in 1783, among other plays presented Der Haushahn (The Rooster), a carnival play in two acts, with music. In this play the actors were dressed as roosters and hens and sang various arias, in which they cackled and crowed in a very characteristic manner. The idea of this rooster is intended as a parody on the Head of the Family (Diderot's Le Pere de Famille)."

Schikaneder, the librettist of Mozart's Magic Flute, wrote a spectacular play and produced it in Pressburg, in which the characters were all barnyard fowls and the main role was represented in the form of a goose. The costumes were made of real feathers, and with the other properties cost a fortune, but Schikaneder expected wonders from his undertaking. The public of that day, however, was not impressed by the gobbling and cackling, and the piece scored a signal fiasco. Schikaneder was totally ruined, his business affairs went to pieces and he was compelled to leave Pressburg in a beggarly state.

Subsequent events showed that he had not been cured of his predilection for using feathered beasts in dramatic form, for soon Mozart's Magic Flute was produced in Vienna. In this opera he introduced the two bird-figures, Papageno and Papagena, the former of which he wrote for himself and in which character his stone image still adorns the portal of the Theatre an der Wien, opposite Papageno Street.

In recent times Rostand's idea has been used in various musical productions. Colonel Savage a few years ago produced Woodland, peopled with birds, and Director Ziehrer in 1896 composed the music to a bird piece. The leading role was that of a rooster; but the work was rejected, and Ziehrer subsequently employed the music in other works.

Frances Aymar Matthews has submitted her one-act play, Chantecler, in the prize contest of \$250 offered by Martin Beck in connection with the Actors' Fund Fair, and declares that if any effort is made to stop the performance because of the similarity of the subject to M. Rostand's play, and the identity of the title, she will retaliate in kind.

Miss Matthews dramatized her playlet in the rough ten years ago from a novel entitled "Chantecler, a Thanksgiving Story of the Peabody Family," published in 1850 by B. B. Mussey and Company, of Boston, and J. S. Redfield, of New York. It was written anonymously by her uncle, Cornelius Matthews.

The author of the novel was a close companion of Edgar Allan Poe and intimate with French authors of distinction, one of whom, Philarete Chasle, was so impressed with the romantic subject that he translated it into his own language. The principal character is a barnyard rooster and the remaining characters are members of the Peabody family.

Miss Matthews says the novel made a great furore in France because of the novelty of the idea of a rooster as a character in the book, and believes that M. Rostand must have obtained his inspiration for his play from the novel.

Ferdinand Martin, the eminent Italian translator, has refused to undertake the work of Italianizing Rostand's Chantecler, on the ground that he considers the task well-nigh impossible because of the subtle wit, the boulevard slang, the endless puns and the play upon words.

The Germans appear to be less appalled by the literary difficulties, since it is announced that Oscar Blumenthal, the well-known farce writer and former dramatic critic, will translate the play for the German stage. Blumenthal has had a hand in more than half the German farces that have been seen on the American stage.

"If you should turn the Lambs' and all the theatrical clubs in existence into a debating society to discuss the reason why there has been such a decided falling off in the patronage of the theatres," said a close observer of events to THE USHER, a night or two ago, "they would probably name every reason but the right one."

"What's the right one?" asked THE USHER.

"The mania that has come to obsess every individual and almost every condition of society in New York—the mania of owning automobiles," he replied. "The automobile craze is at the bottom of the public's apathy. And it isn't apathy as much as it is compulsory retrenchment."

"You need not be told that the automobile habit is one of the most extravagant that has ever taken possession of the public. Every now and then I hear of some one buying a machine who certainly must stretch his resources to the utmost in order to maintain it. It is not only the first outlay, but the item of a chauffeur, of repairs, tires and gasoline. To keep a car of any pretensions is at least as much a draft on the exchequer as a carriage and horses. In the days of horse and carriage there wasn't one who owned a pair where there are now twenty-five who own a car."

"If you want to take an impressive view of the situation," continued the speaker, "go along Broadway any evening between 7.30 and 11.15. That thoroughfare is black with autos during those hours. It is all a man's life is worth to cross the street. It might be taken as indicative of a large theatre patronage, but when you consider the number of nightly hotel entertainments and other attractions and divide the residue by the thirty-five or forty first-class playhouses, the showing is not so flattering. I saw a double line of cars extend for three blocks in front of the New Theatre the other night, one as near to the other as the police could place them. That theatre is patronized by many of the richest people in town who doubtless can afford cars."

"But take my word for it, many and many a dollar that used to wander into the box-office is now withdrawn for the purchase of gasoline. I'm told that lots of people have been mortgaging their houses to own an automobile, and the theatres naturally are feeling the strain."

Tony Denier, the veteran pantomimist, who has been living in snug retirement in Chicago ever since he laid aside the motley, recently disposed of most of his Chicago property and now contemplates making an extended tour round the world.

Following the example of Ex-President Roosevelt, he even purposes penetrating into the heart of the jungle. He is trying to persuade his life-long friend, Colonel T. Alston Brown, to relax from his labor as an antiquary and accompany him on the voyage.

It will doubtless gratify Mr. Denier's legion of friends throughout the country to learn that he is as rugged and robust as of yore. He takes a keen interest in the modern revival of French pantomime, although he believes—and rightly, too—that comic pantomime is a more legitimate and wholesome form of the art than the so-called "wordless plays" now in vogue, with their pretentious psychology and their exploitation of the apache and other morbid types of Parisian life.

An incident worthy of note marked the gathering of the profession at the New Theatre the other day.

F. F. Mackay, the veteran actor, was greeted by John Tunsey, the boy player, with all the confidence and ingenueness of youth.

It was an amusing contact of differing generations of histrionism. Mr. Mackay rose to the occasion with all the grace for which he is noted, and the *entente cordiale* was not to be questioned.

"Punch" Wheeler, optimist and philosopher, writes from Halifax on a postal card that pictures a scene not remote from "Farthest North": "Just landed a new crop of icebergs for the circus season in Canada, 1910."

ANNA HOLLINGER.



Photo Barony, N. Y.

An excellent portrait of Anna Hollinger appears above. This clever young actress has just returned to the city after a Winter spent in study at the Chicago University. Miss Hollinger has an extensive stock experience, particularly in the South. She has played many difficult roles requiring a versatility that is well realized by this clever and attractive young woman. To her emotional ability in dramatic roles and her convincing comedy in lighter roles has been due this young actress' success. She has been engaged for the Providence Stock for the Summer, and will appear there as a newcomer.

A HERO AT THE PLAY.

A performance of The Heroes of the Rif at the Novidades Theatre, Madrid, recently, gave rise to an unusual demonstration. The play contains an episode of the defense of a cannon by a common artilleryman against a horde of Moors. The soldier kills four of the enemy, wounds a fifth, and then falls down exhausted, having lost the power of speech.

While this scene was being enacted, amid the intensest excitement of the audience, a man dressed in the special uniform worn by the Spanish troops at Melilla tried to make his way down the aisle of the theatre, but being unable to get upon the stage that way gained entrance by a side door and making his appearance on the stage a moment later, dashed in among the Moorish soldiers, gave them a good hammering and carried the cannon off in triumph. While the audience was still wondering what it all meant, the soldier stepped out of the wings and made a speech.

"I am the soldier who performed the deed which is here represented," he said. "My name is Pedro Cruz. With my own hands I killed four Moors, wounded a fifth and saved the gun, all for the honor of Spain. I lost the power of speech, but recovered it in the Military Hospital at Cartagena. I have been promoted to the rank of sergeant and to-morrow I am going to the palace to be received by the King."

The audience developed hysterical symptoms of enthusiasm, interrupting the play by swarming on the stage and bearing the hero off on their shoulders in a wild tumult of excitement.

HAS JOINED THE POETS.

Miss Janis, it is reported, has been admitted as a full-fledged member of the Grand United Brotherhood of Inspired Poets of Baltimore, as a result of a reception in which the actress and the brotherhood figured in that city, the following from Miss Janis' pen also being influential in the premises:

AN ADIEU UP-TO-DATE.

She raised her eyes of deepest blue
And looked right to his heart,
Then said "I'm sorry you must go,
But best of friends must part."
He took her little hand in his
And kissed its finger tips,
Well knew that he could not aspire
To press those ruby lips.
He looked back when he reached the door,
And softly said "Farewell,"
And when the fatal door had closed
The maiden said "Oh—well!"

Verses by various members of the brotherhood were also read at the gathering, but their inferiority discourages their publication.

* The Matinee Girl *

ONE night last week I found a woman who doesn't like being called "clever." A pretty woman, a personally young woman, a ci—, but I mustn't use that word. Grace Filkins doesn't like it.

"The word 'clever' always brings to my mind the picture of a shrewd, hard, cunning woman of a low order of mentality that she uses only for practical purposes," Miss Filkins explained while she slipped eel-like into the yellow satin gown she wears so well in the second act of *The Turning Point*. Miss Filkins had been reminded that the critics had referred to her as a clever actress, and she was grateful but discriminating. What word did she prefer to the disliked "clever"?

"I would be glad to be called an intellectual actress. I should like to deserve to be so called. I would be gratified if I were told that I got all there is out of a part, that I squeezed it. I always go to the bottom of a part, or try to. For instance, Pansy Parr, my part in this play, is a society woman. The character I played in *An American Widow* is a society woman. Yet they are two totally different types. One is artful. The other is artless. Yet most persons play the society woman in one way, just as they play all French women in one way. When I had to play a French woman I went to live at a boarding house that was kept by a French woman. I copied her. I often copy people. I believe that that is acting."

Miss Filkins has long furnished "copy" as an example of the actress who leaves the stage and comes back to it a better actress than she left it, because of the rest and new viewpoint. Miss Filkins has ended that function of herself. "I never left the stage," she insists. "For three months, because I had been ill, I spent three or four months on a trip around the world. I had the chance to study the methods of great actors of other countries, especially the great actors of Japan."

We referred to the other side of her life, the life of the society woman, wife of Admiral Marx, U. S. N., to her cruises about seas, to our meeting on one of the Thousand Islands when she was accompanied by her husband on a Government steamer on a tour of inspection of lighthouses.

"It has been valuable dramatically in giving me glimpses of many sorts of persons. For instance, it was as Mrs. Marx I learned that the society woman is not a stereotyped stage character, but that there are as many varieties of her as there are of any other class of human beings."

"But I think the greatest help I have had was from my father. I am a Jewess. My father was a Polish rabbi. All I know of Shakespeare I learned from him."

I reminded her that on one of my bookshelves is a work she recommended at our first meeting, Ostern's "Mind Power and Privileges." Quite irrelevantly we talked of the power of some women to prolong their youth. Miss Filkins wonderful eyes grew yet more starry.

"I believe the cause is one's mental attitude toward things," she said. "See Ostern's 'Mind Power and Privileges.'"

She seized the train of the yellow satin gown, sent back a gleaming smile at me, and vanished down the narrow stairs to say pert things as Pansy Parr.

"Doesn't look as though a few days ago her temperature was 103.4," said her maid. "She opened this play in a high fever. The doctor said she shouldn't play, but she did, and she fought the fever down. It's wonderful what she does with her mind."

Which is, after all, what the critics meant when they said she was "clever."

In his passing Louis James left us a legacy of abiding value, the memory of a lovable man. He was the type of the eternal boy. Though sixty-eight years of age, Louis James had never grown old, would never grow old. He had a spirit of endless youth housed in a sturdy body.

The swing of his broad, straight shoulders was that of a man in the fullest flowering of splendid manhood. His step was as light and quick as a boy's. His voice was deep and rich as a mellow bell. He had the florid face and bright eyes of youth. He was immaculate as to dress, his care of his wardrobe being exceeded by that of no



Grace Filkins.

youth in the days of his first wooing. Yet his tastes were exceedingly quiet. Gray he thought the only color permissible for day wear for a man who did not live by the turf.

We, who visited his beloved "Naboclish" (Irish for "Don't Care"), his cottage by the sea at Monmouth Beach, N. J., always came away with a serene sense of knowing one man in a restless, striving world who had found his own. Louis James' own was that home by the Atlantic where he lived from May until September. It was always a joy to him to arrive at "Naboclish," always a sorrow to leave it. His energetic young wife and manager, Aphie James, complained that the hardest work of her life was to get Lulu "up to town."

"I love it," he always answered. "There's no place in the world like it. Not for me."

Each year he clung more tenaciously to this home, dreaded more the departure for the road. "If it were not for Aphie I would loaf here the year round, jobbing a bit now and then in New York," he said to me the last time I saw him. "But she is young and clever and ambitious. I have no right to cut short her career in its beginning." He spoke in the letter that follows of his growing dread of the discomforts of their tour:

MONMOUTH, N. J., Sept. 2, 1909.

Dear Little Girl:

I fancy that will hold you till I can give you a fond embrace. "Gee," if the above were to get into print, what would you do?

We were both much disappointed that you were unable to share "not luck" with us. Ye gods! Why don't other people let you alone? There is such a thing as being too popular. You could have had a restful time here, undisturbed by any one, but me. Ha! Ha!

Aphie enjoyed that lunch. Shame on you to exclude Adam from the garden of pleasure. Just wait. I'll startle you with a Texas yell. Monday we begin our labors with "Hes." VIII. It's simply awful to think of pulling out for the road again, but such is life in our business.

Good luck to you, and may all good things hit you between the gate and the front door!

Thine, till we meet,
LOUIS JAMES.

The boyish hilarity that appeared in all his conversation and correspondence is evident again in this, which was, though unwittingly, his farewell. It is signed by the nickname his young wife once bestowed upon him and which he at once adopted.

"I know personally of no one who was a martyr in the way you speak of," he said. Yet who shall say that Louis James was not one of the "Martyrs of the Stage"? Perhaps his was a premonitory dread of the road. His death occurred with cruel suddenness in a hotel at Helena, Mont., with his "Naboclish" yet two months away!

Dear "B. B.":

We were sorry. I can assure you, that the Fates were against your being with us at Red Bank. There's one thing you escaped, a downpour that would have washed your sins away (if you had any). A horrid night—as to weather.

The information you ask for I am afraid I will be unable to give you, dear girl, as I know personally of no one who was a martyr, in the way you speak of. Wish I could secure an unlimited amount of pabulum for your own dear sake.

Shall look forward to seeing you—when your "rush hour" is over—if that time ever comes. We both join in our thanks to you, for the good wishes you sent us. Behave now. Don't grow giddy, but conduct yourself with that decorum that becomes your dignity. Let that hold you till we meet.

Very sincerely yours,

LU-LU.

LYNCHBURGH, Sept. 27, 1910.

"Isn't it clean?" sighed a graduate of the road, who was one of the guests at the New Theatre's roof tea.

"Yes," said E. M. Holland. "I almost miss the damp stage and dirty wings."

Sydney Rosenfeld's *Girl He Couldn't Leave Behind Him* is certainly not one of the *Children of Destiny*.

There is a Mansfieldian flavor in the letters in the compilation, "The Life and Art of Richard Mansfield," just published by Moffat, Yard and Company. Here is an extract from one:

Beyond these few brief facts I know nothing—which is the plainest and truest statement I have ever made. I have been in a bedroom so long that my ideas have narrowed down considerably, and since then I have crawled around with a stick, and an ardent desire to beat somebody, for something or other that somebody must have done to bring about such a condition of affairs. You don't suppose that a fellow, just as he is baring his arms and straightening his legs for the fight, can be knocked out for ten weeks and some one hit him—do you? Do you believe that evil wishes hurt people?

John Drew was recently elected president of the Players' Club, to succeed, by right of merit, to the position occupied by Mr. Booth and Mr. Jefferson. I have never been deferred to, on any occasion whatsoever, and my advice or opinion is not wanted. No college has ever bestowed any degree upon me, unless it be that of A. S. S. There is no artistic society or atmosphere, and I evolve everything out of myself and am utterly alone.

I shall be happy when this season is over. The work is too hard.
O for a cottage.
A cottage for me!
Embowered in roses,
And fanned by the sea!
A little thing of my own!

Fred Truesdale is one of the increasing cult of writing actors.

Fifteen years ago, when he was one of the troublesome lads at the garrison at which his father was an officer, when the boy was not of the stage, he used to amuse himself with writing stanzas extolling the drum and fife and martial law. Now he writes of less warlike themes. Fragments of his verse have appeared in the classy magazines.

Kathryn Osterman's (Mrs. Jacob Rosenthal's) seven-year-old son delights his mother with a growth of satiric power. Recently the small man has been afflicted with a succession of ills. He suffered first from measles, then from mumps, later from a cold, then from sore throat.

Wearily from this accumulation of ills, he said pensively to a relative:

"Annie, that was true what the postal card said."

"What did it say, honey boy?"

"Here!" The child held up for her inspection a postal card engraved on which was this sentiment: "Life is one d—d thing after another."

Miss Osterman says she "has no idea where that child gets his profanity," always accompanying the remark with a suspicious glance at her spouse, who smiles his broad yet innocent smile.

His aunt advised the youngster when he felt the drag of the evil spirit within him to pray for divine help. This he promised to do. The next time she called she asked whether the experiment had been successful.

"Yes, auntie," he answered. "I've been a good boy. Whenever I felt like being a bad one I prayed to be good. Yes, sirc, I prayed like h—l." THE MATINEE GIRL.

COMIC OPERA TO-DAY

ITS PREVAILING POPULAR FAVOR DEFINED BY MANAGER F. C. WHITNEY.

Regards Brian Boru as the Best Light Opera Ever Produced by Americans—Opposed to the Star System—Why Musical Comedy Enjoyed Such a Vogue—Its Comparison with Comic Opera—The Chocolate Soldier—Baron Trenk the Subject of His Next Production—David Warfield.

There is no denying that F. C. Whitney has done more to lead the public to an appreciation of better music in the lighter vein than any impresario since Colonel McCaull—limiting the field of survey strictly to New York.

Almost in the very heyday of the popular favor of musical comedy, he upheld a higher standard in the production of such operettas as *The Fencing Master*, *The Algerians*, *Rob Roy*, *Brian Boru*, *The Normandy Wedding*, *Dolly Varden*, *When Johnny Comes Marching Home*, *Love's Lottery*, and now *The Chocolate Soldier*, the first opera bouffe that has been seen on the American stage in many, many years.

Mr. Whitney's re-survey of his activity as a musical producer is interesting. It is interesting, for example, to know that he regards *Brian Boru*, the libretto of which was written by Stanislaus Stange and the music composed by Julian Edwards, "as one of the greatest, if not the greatest, ever written by Americans."

In relation of *Rob Roy*, he recently told an interviewer that David Warfield played the principal comedy part of *Sandy McSherry* for two weeks—a fact that the public is not generally aware of. *Love's Lottery*, he declares, was a success until Madame Schumann-Heink left the cast. The scheme caused the managers, Stange and Edwards, to travel all the way to Germany to go over the details with the prima donna at her home on the North Sea.

Musical comedy he defines as comedy (or farce?) with music, while comic opera is music with comedy. The distinction is well drawn and deserves to become axiomatic. Musical comedy is the natural outcome of the craze for variety turns.

"The greatest difficulty that a manager experiences in this day," he said, "is to retain the services of the people whom he has helped, through the medium of his play or opera, to achieve success."

In the opinion of this eminent authority, the taste for light musical entertainment is improving beyond question. One of the reasons for the flood of musical comedies was the demand for musical entertainment, and there were so many theatres and such a great demand that composers and librettists could not supply it; so the public got the next best thing. The demand for comic opera, for bright lines, lilting music, understandable lyrics and enjoyable story is clearly defined and is not a matter of fad, as is grand opera.

What Whitney has to say of stars and starless productions is also interesting. It sustains the maxim that a good play or opera is helped by a familiar name, but no star ever carried successfully the burden of a production that could not be successfully produced without a star.

"No single person," he says, "can carry a production to success, so there arises the necessity of surrounding your star with able assistants. Hinging a production on one person has brought about many lamentable failures. I am wholly opposed to the star system. Figure out the successes due to fine ensembles and contrast them with the successes due to individual stars, and see how you balance up. That's the answer. Then again, don't overlook the fact that a manager can give the public more, and a better all-around entertainment when there is no star to consult or to take into every consideration. With some of the high-priced stars of to-day a manager finds it wholly impossible to engage many other good artists in a support and make the venture profitable."

Mr. Whitney's next production will be a Viennese operetta laid in the time of Empress Maria Theresa of Austria and dealing with the life of Baron Trenk, possibly the greatest adventurer in history.

The manager intimates that musically it will prove a great novelty—a sensation, maybe.

In the course of his chat Mr. Whitney disclosed the fact that he had fled a caveat on *The Chocolate Soldier* two years before its original production in Vienna.

THE BARRIER RELEASED.

The Barrier, which has been released for second touring rights this season, is now offered by Sanger and Jordan. This piece is Eugene Presbrey's dramatization of Rex Beach's novel of the same title, as originally produced by Klaw and Erlanger. This play should prove an exceptionally fine and suitable piece for dramatic stock companies. It has a great advantage in advertising value, owing to the widely circulated novel.

DONNELLY BECOMES MANAGER.

Will J. Donnelly, who for the past two years has been general representative for F. C. Whitney's productions and before that was general manager for six years of A. G. Field's Minstrels, has assumed charge of the Fuller Theatre, Kalamazoo, Mich.

RICHARD MANSFIELD'S LIFE AND ART

The Story of the Career of the Late Famous Actor Told by
His Friend and Admirer, William Winter—
Their Last Meeting.

The two volumes devoted to the life and art of Richard Mansfield by William Winter, which the firm of Moffat, Yard and Company, of New York, has recently published, constitute one of the most interesting contributions to the literature of the stage that has appeared in a long time.

It is well described as a work of breadth and power, of insight and searching analysis—a full-length portrait of an interesting player who strove for high ideals and attained them in some respects, though not in all. It is written in Mr. Winter's usual exhaustive style and under the impulse of a sincere affection for the man.

How profound this feeling was may be gathered from his description of the last meeting between the actor and his biographer at the former's home, 318 Riverside Drive, in this city, in 1907. Mansfield had gone to England in search of health. He had returned worse.

"I saw him," writes Mr. Winter, "on the morning of May 11. 'I told them I would see you, Willy,' he said, 'even if I were dying.' We sat together for some time. He did not speak much, nor could I speak much to him. It seemed best that we should both pretend to believe that he would soon be well, but I knew that I should never see him again. When he did speak it was little more than a word or two. His mind was busy with the past. Several times he mentioned Jefferson and his paintings. 'Studies in green they are,' he said. Once he spoke aloud to himself: 'I have not lived a bad life.' Presently I rose to go and clasped his hand and said goodbye. At the door I turned to look at him once more. He was sitting huddled in his chair; his figure was much emaciated; his clothes hung loosely about him; his face was pale and very wrinkled in expression, and I saw, in his eyes, as he looked at me, that he knew our parting was forever. I went back and kissed his forehead and pressed his hand, and so came away. We never met again."

The pathos of this last scene is made doubly impressive by a perusal of the many friendly, intimate and affectionate letters that passed between them during a long course of years. Many of these letters begin with an address of endearment and end simply in "Richard."

The impression created by Mr. Winter's book is that Mansfield's life was tinged by a peculiar melancholy which screened his innate heartiness from public view, and that his finer natural qualities, of which he was richly possessed, were revealed only to those who, like his biographer and friend, were able to penetrate the sanctity of his inner life. To all such—few as they were—he turned with the affection and trust of one who imagines himself estranged from the outside world and everything about him sordid, hostile and heartless.

Mansfield worshipped his wife and son, and next to these, we must infer, his always loyal and devoted friend who has written the story of his life. In the last pages of the first volume the reader finds this surviving affection expressed in a letter to Mr. Winter by Mrs. Mansfield:

"Dick seems to realize, more and more, as years pass on, how much we need the friends we love and who are interested in the things we care for. He is so restless and depressed—and I can see it because he has no one to whom he can talk of the things which are his life. There is no artistic atmosphere; it is all sordid, hard and commonplace. He misses you—the congenial interchange of ideas, the new thoughts that come of meeting another thought half way. . . . If we could only see you sometimes. Will you come up some day? It would do Dick more good than I can say."

Mr. Winter's acquaintance with the actor extended over a period of a quarter of a century.

"I saw him in many moods and under many and various circumstances," he writes. "I became acquainted, at first hand, equally with his faults and his merits; and I desire earnestly to testify, without intending to gloss his infirmities, that he was, intrinsically, a good man. In fighting—sometimes through poverty and sickness—the hard fight that genius always has

to wage against a purse-proud society, entrenched within its ramparts of wealth and privilege, he developed a sporadic tendency to harsh, imperious manners. Furthermore, when dubious as to recognition of his achievement and well-earned rank, he sometimes became distrustful of everybody. . . . At all times Mansfield was of a mercurial temper, and in some moods he fell into deep dejection, undervalued his powers and achievements, firmly persuaded himself that he had done no sort of justice to his profession or his opportunity, and lapsed into a lethargy of morose resentment of all praise and a bitter unbelief in all human affection."

His artistic activity he sums up in the words: "He was one of the most extraordinary, versatile and, above all, interesting actors that have ever graced our stage." And elsewhere: "The stalwart presence of Richard Mansfield in the American theatre was auspicious in a high degree. He was a leader; he was a bulwark against the rampant phalanx of theatrical button-makers, and the loss of him will be long felt and deeply mourned."

Mr. Winter avoids superlatives. His encomiums are examples of expressions denoting sincere admiration, tempered and restrained by a sense of duty as a critic. There is in the book, perhaps, too much of Mr. Winter himself. Their relations were extremely cordial. Such intimacies between a critic and a foremost actor are often misinterpreted. Yet it is pardonable; for the critic recognized Mansfield as one of a few virile actors who were entitled to his sympathy and support, because they cherished bright ideals and promised to uphold standards to which Mr. Winter was deeply attached.

Mr. Winter never was quite able to accommodate himself to the new current of thought in dramatic literature and never has recognized the fact that the bourgeois period has superseded the romantic and heroic epoch of the stage in the same manner that the age of practical methods in our business life, the hard and fast mechanical age, has eclipsed the era of aristocracy and landed proprietors, the sword and cloak. The simply beautiful has been followed by the beautifully simple. And this bourgeois life has its tragedies and comedies the same as the picturesque past.

He remains an apostle of the beautiful. He dwells recurrently and emphatically on the undesirable quality of "the repulsive and loathsome in drama." But he is often ridden by his hobby. "The province of art, and especially of dramatic art," he says truly, "is beauty, not deformity." Ibsen to him is the drain-man, whose sole fields of exploration were the insalubrious regions of the social sinks—the sewers, as he expresses it—and as a leader of thought the Norwegian is "a grotesque absurdity."

It is not always the so-called physically repulsive or loathsome, however, that is lacking in fascination, provided there be beauty in the craftsmanship. To Mr. Winter, Cyrano is singularly unsympathetic because he had an abnormal nose, and the best he can say of M. Rostand's charming dramatic poem is that, "nose and all, he was the fad of a moment, and the lavish, copious pictorial accessories of his exhibition and the blare and din of theatrical transit made him the comet of the season."

Being unable to perceive little more than this in Rostand, it follows that Mr. Winter perceives even fewer of the finer qualities of the dramatic spirit in Ibsen, whose influence on himself—speaking of A Doll's House—he describes as unhealthy and injurious, disregarding entirely the principle that the thoughts engendered by a great thinker make others think, and that the drama of hidden conscience has its tragic inspiration as well as the drama of beautiful subjects.

Heine says somewhere that it is far easier in art to represent what is grand and fragile than what is droll and insignificant; and drawing comparisons between the two great dramatic poets of his own country, Heine believed that those highly idealized forms, those altar pieces of virtue and propriety which Schiller represented were much more easy to create than those sinful,

provincial, tainted creatures which Goethe reveals to us in his works.

Mr. Winter counseled Mansfield against the production of an Ibsen play, and records his opinion of Peer Gynt as "a hopeless tangle of fantasy and obscurity." He recommended Shakespeare's King John and Falstaff.

In the light of Mr. Winter's antipathy to the unbecoming in art, Mansfield's reply to his suggestion as to Falstaff, in a letter of Aug. 26, 1906, is interesting. In this he says:

"When, for instance, I read your advice concerning Falstaff to my wife, she said to me: 'If you ever appear as that disgusting old man, and speak those horrid lines, I will never look at you again.'"

Yet, according to his avowals, Mansfield never became a convert to Ibsen, and gravely informed his biographer that he purposed playing Peer Gynt in a spirit of travesty and to present the play as a phantasmagoria.

"Also," he writes in one of his confidential letters, "I want to hoist the Ibsen crutch with its own petard. If Peer Gynt doesn't do it, nothing will."

He may not have confided to Mr. Winter that in this fantastic spirit he seemed at times to interpret Shakespeare, and to some sincere critics his scene in Julius Caesar where Brutus is shown in the act of killing himself seemed rampant, indeed, with the spirit of travesty, conscious or unconscious.

Mr. Winter commended his Brutus for the naturalness of method which he feigned to perceive in it, contradistinctive of the noble repose and dignity which characterized the interpretation of E. L. Davenport. The naturalistic touch in the method of interpreting Shakespeare does not usually gain Mr. Winter's sympathy, and his use of the term "natural" in this connection sounds apologetic, as if intended to gloss the absence of the Shakespearean acting spirit which, in the opinion of many scrutinizing judges, was denied Mansfield.

An interesting part of the book is the chronological arrangement of the casts in which the actor appeared from his earliest experience on the stage as a professional to his last new production. As a strange coincidence, it was in A Parisian Romance that he not only scored his first enduring triumph but also made his last appearance on the stage, at the New Amsterdam Theatre.

Born in Berlin in 1854, his mother being the famous prima donna, Erminia Rudersdorf, and his father Maurice Mansfield, an Englishman who played the violin and was an excellent critic, he was educated partly in Germany, partly in England and partly in France. His first appearance in a London music hall resulted in failure. He appeared in the provinces, later, as Sir Joseph Porter in a fourth-rate Pinafore company. His first New York appearance was made in the cast of Les Manteaux Noirs at the Standard, afterward the Manhattan, Theatre, Sept. 27, 1882. His bit in A Parisian Romance was scored at the Union Square Theatre Jan. 11, 1883. He appeared for the last time March 23, 1907. His last letter to his biographer was dated March 16. "You are ever true," he wrote, "and as B. said this morning, 'the only man with the courage of his opinions!' Thank God for You! I do hope we shall see you on Sunday."

Mansfield's repertory of characters numbered in all fifty-three roles.

Mr. Winter's book is too copious and its excellences too varied to be reviewed in this space. He is a creative thinker and courageous in the expression of opinions wherever his favorite theme, the stage, is brought into controversy. One of the most excellent features of his book is the exhaustive reviews of the entire galaxy of Mansfield's characterizations, as well as the insight he affords one into the intimate life of his subject. Nowhere could Mansfield have laid his thoughts and emotions so bare as in his intimate correspondence with the man who understood, admired and sustained him throughout his career.

Two extraneous subjects are made part of the work, and are interesting in themselves.

One is the history of the writing of Beau Brummel; the other is the Life of Mansfield by his former press agent, Paul Wilstach. Neither Clyde Fitch nor Mr. Wilstach stands high in the good graces of Mr. Winter. In a list of the actor's published writings we find recorded: "Beau Brummel: Play in four acts, by dictation to the late William Clyde Fitch."

The idea of writing a play around the personality of the famous beau was sug-

gested to Mansfield by Winter, and the critic had been urged to write the play himself; but Mr. Winter did not undertake the work, and on Nov. 18, 1889, Mansfield writes:

"I am extending—and that at once—my repertory. Your old idea of Beau Brummel is being worked out now by me, with the assistance of a young man named Fitch."

The success of Beau Brummel at once gave Mr. Fitch a high standing, but his claim to the story, the plot or any of the situations is strenuously denied by Mr. Mansfield's biographer, and Mansfield himself in one of the letters accuses Fitch of ingratitude: "He has acknowledged to no one his indebtedness to me or to you," and again: "His ingratitude has been amazing. He carried my play and my property with him to London and read it to Mr. Beerbohm Tree—who thereupon produced Beau Austin."

Mr. Winter thinks that if instead of employing Mr. Fitch Mr. Mansfield had employed "a shorthand writer, to take his words exactly as he spoke them, his play would have had continual, piquant wit, character, and intellectual force. His 'assistant,' writing from memory and exercising his juvenile discretion, saturated the fabric with crudity."

Under a special "Note on the Gentle Art of Plagiarism," at the close of the second volume, Mr. Winter somewhat bitterly complains of being anticipated in the writing of the life of his friend by Mr. Wilstach.

Mr. Winter says that he began to write Mansfield's life in 1905 at the actor's request, and the news of his intention was gladly received. His disappointment at Mr. Wilstach's course—which had the authority of those in a position to grant it—is expressed in plain words. "I could not view without disapprobation the probability that my analytical studies would be utilized by an amateur biographer to make his pages substantial while saving himself the trouble of thought—even supposing him to possess the rare faculty of thinking."

Certain it is that Mr. Winter's biography has a charm distinct from Mr. Wilstach's, and that as a master at all times of his subject, he has paid a memorable tribute of respect, love and admiration to an actor who will long be remembered for worthy achievements as a notable delineator of the picturesque and eccentric nuances in human life rather than its grand and heroic qualities—the modern rather than the classic spirit.

NEW SHUBERT THEATRE.

Madame Nazimova will be the opening attraction at the new Shubert playhouse in West Thirty-ninth Street, between Sixth Avenue and Broadway, just west of Maxine Elliott's Theatre. It will be ready for opening within a few weeks. This playhouse will be known as Nazimova's Thirty-ninth Street Theatre, in honor of the star. Madame Nazimova will appear during her New York engagement in a repertoire of plays including Little Eynolf, Lady Ingra of Ostrat, The Wild Duck, The Fairy Tale, An Ideal Wife, and The Sea Gull. Nazimova's Thirty-ninth Street Theatre will be devoted exclusively to dramatic presentations.

SEVERAL THEATRE PARTIES.

Thirty West Point cadets, members of the basket ball squad, occupied the six upper boxes of the Broadway Theatre Saturday night, March 19, to witness the performance of The Jolly Bachelors. The Adelphi Lodge, No. 23, of the Masons, have purchased 800 seats for The Jolly Bachelors for Thursday evening, March 31.

Twelve girls from Williamsport, winners in a prize contest conducted by the Williamsport News, who are on their way to Bermuda, attended Wednesday evening's performance of Mary Manning in A Man's World. After the performance they were presented to Miss Manning.

LONELY LIVES.

Arrangements have been made for three performances of Gerhardt Hauptmann's Socialist play, Lonely Lives, next month. The piece has never been given in America in English before, and the first performance will take place at the Hyperion Theatre, New Haven, under the auspices of the Yale University Dramatic Association, and under the direction of Julius Hopp and Frank Lee Short. A second performance will be given in New York on the afternoon of April 6, under the auspices of the American Dramatic Guild, and a private performance at the Hackett Theatre on Sunday evening, April 10.

THE WHIRLWIND.

The Shuberts announce the change in title of Henri Bernstein's drama in which Madame Oily is soon to make her metropolitan debut as an English-speaking actress from Baccarat to The Whirlwind. The latter title is the one which was used for the London production of the play. The opening at Daly's Theatre will take place on Wednesday evening, March 23.

THE ACADEMY MATINEE.

Sixth and Last Performance of the Season by Students of the Empire School.

At the Empire Theatre Thursday afternoon, members of the senior class of the American Academy of Dramatic Arts and Empire Theatre Dramatic School gave their last performance of the season. This afternoon the graduating exercises, at which Helen Ware will make the principal address, will take place at the Empire Theatre. A House Built on the Sands, a play in three acts by Emile Fabre, and Second-Story Men, a farce in one act by Georges Thurner, both translated from the French by Jane G. Randolph White, gave the young people no chance to show real dramatic power. The cast of A House Built on the Sands was:

Henri Armeries Herbert D. Delmore
Jean Rouchon Arthur La Rue
Teresaad Franklin S. Robbins
Madame Henri Armeries Jeanette McKee
Valentine Rouchon Clare Cassel
Marguerite Armeries Margaret Greene
Madame Armeries Helene Hope
Madame de Reby Virginia West
Marie Eloise Murray
Hortense Rachel Ridgely

In spite of a comparatively fresh theme, which offered chances for excellent situations, the author of A House Built on the Sands overlooked the value of his material and contented himself with a poorly written, slow-moving and lugubrious play.

By her first husband, whom she divorced, Madame Henri Armeries had two children, Valentine and Jean Rouchon. To her was given the custody of the daughter, Valentine, and to M. Rouchon was granted the custody of Jean. Marrying Henri Armeries, the divorced had a third child, Marguerite Armeries. Just before the marriage of the latter M. Armeries was threatened with bankruptcy. If Madame Armeries, by selling her own private property, saved her husband, Marguerite would be deprived of her dowry, with the probability that her lover would break the engagement. Here was one excellent situation in the conflict of wifely and motherly motives. To increase the entanglement, Jean Rouchon, whom his mother had not seen for twenty years, returned, and with his sister Valentine, who had been neglected by her mother in favor of her half-sister, Marguerite, demanded their share of their grandfather's estate. After securing this strong situation the author failed to work out the knot. The play ended "in the air." Everybody was happy, but why this happiness should have developed, with the difficulties still unstraightened, is a mystery. The first act was unspeakably talky and monotonous, a strong climax saved the second act, and a ridiculous ending destroyed the last act.

With such a play the actors could not be expected to show much ability. Jeanette McKee, in the part of Madame Henri Armeries, was swamped in a lake of tears. From her first appearance till the final curtain at the end of the third act, during which she was on the stage most of the time, Miss McKee wrinkled her face out of shape and shed oceans of tears. This is not a criticism of Miss McKee's interpretation. The role called for such lugubriousness. It is doubtful whether even an Olga Nethersole could have made the part convincing. Miss McKee did her best. Herbert D. Delmore as Henri Armeries was most unsatisfactory. A stiff, schoolboy method of reciting was his chief fault. He dealt with words, not ideas. Arthur LaRue was a manly Jean Rouchon. Mr. LaRue has been seen in various roles this season and has given satisfaction in all. He has a wonderful knack for make-up and has the power of hiding self. He is bound to be heard from later. Margaret Greene is a clever girl of the Billie Burke type. Of her versatility there is some doubt, for she has been cast in much the same kind of roles all the season. Clare Cassel is some instances showed much dramatic power, but for the most part her evident desire to suggest resignation made her work monotonous. Franklin S. Robbins was himself, as he has been in all his "straight" parts this season. An apprenticeship in character parts might remedy this evil of self-consciousness. Madame Armeries was an unnecessary role. However, it afforded Helene Hope an opportunity to display much ability. Miss Hope is perhaps the most able girl of the class. Everything she has done this season has been thoroughly delightful. As the old lady, Madame Armeries, she made the most of her very few lines. Virginia West was satisfactory as Madame de Reby. Eloise Murray and Rachel Ridgely in the parts of Marie and Hortense, respectively, had nothing to do. Therefore comment is impossible.

The cast of Second-Story Men was as follows:

Robichon Philip Perry
Ribadin Edward Lindsey
Gaston Frank E. Giles
Cluquet Grant Ervin
Firmen Louis Levy
Denise Rachel Ridgely
Marguerite Margaret Greene

A most inane play is this Second-Story Men. It is called a farce, but lacked the speed and comedy of farce. The name comes from the action of two hot-headed lovers who climb into the Robichon home. Gaston admires Denise, wife of Robichon, and Ribadin loves Marguerite, sister of Robichon. Their escapade happened during a burglar scare in the neighborhood. The result was that Cluquet, the butler, and Firmen, the gardener, captured the two lovers and bound them as burglars. Denise and Marguerite, after taunting the two victims for some time, have them unbound. Gaston promises not to annoy Denise any more with his attentions. Ribadin and Mar-

guerite fall into each other's arms. The acting was better than the farce.

Since these young people graduate from the amateur class into the professional stage to-day, the above criticism of Thursday's performance is that of a professional performance. It will be some time, doubtless, before all the crudities which were attendant on the work of Thursday will be entirely smoothed over. Most of the players have ability, which, on the professional stage, will have a greater opportunity to increase. If they develop as quickly as they have this past season their work will be most creditable.

MABEL TALIAFERRO.

The first page of this week's Mirror presents an attractive portrait of Mabel Taliaferro in the character of Parthenia.

Miss Taliaferro in private life is Mrs. Frederic Thompson, the well-known theatrical manager and one of the builders of the New York Hippodrome and Luna Park, Coney Island. She is among the most attractive of the younger generation of serious actresses, and her work is uniformly interesting. The dramatic art instinct is strongly developed in her. From the first when she appeared as Esther in The Children of the Ghetto and as Lovey Mary in Mrs. Wiggs of the Cabbage Patch, the public took her to its heart and followed her career with close attention. She never disappoints. Her work is always sincere and vibrant. Her comedy is suggested seriously and her emotional work is well molded and sympathetic.

For one so young she has had large experience, for she began at a very tender age, and in the course of her career she played with Chauncey Olcott, James A. Herne, Sarah Cowell Lemoyne (in The Price of Peace), John E. Dodson and Annie Irish (An American Invasion), Louis Mann (The Consul), and in The Little Princess. Again she appeared with Arnold Daly in You Never Can Tell, Ann in The Bishop's Carriage. For a while she acted on the vaudeville stage, and with William Collier toured Australia in On the Quiet. In November, 1906, she played in Pippa Passes and the next year made a pronounced hit in Polly of the Circus, of which she was the star.

The past season she has been starring in Springtime, appearing at a special performance in Ingomar with William Farnum, and in Yeats' The Land of Heart's Desire in connection with Springtime.

She was married to Mr. Thompson in October, 1906, and the match is said to be a signally happy one.

NORDICA AND THE PEOPLE'S SYMPHONY.

Madame Nordica has consented to be the soloist at the final orchestral concert for this season of the People's Symphony concerts. F. X. Arens, director, to be given at Carnegie Hall Friday evening, March 18. The programme will be devoted mainly to Wagner, and Madame Nordica will sing the "Liebestod" from Tristan and Isolde, and in addition will render a group of songs as an educational feature to show the contrasting methods of the following composers: Stange, "Damon" (English); Debussy, "Mandoline" (French); Leoncavallo, "Matinata" (Italian); Schubert, "Erikonig" (German). The orchestral numbers will comprise the overtures to Wagner's "Lohengrin," "Tannhauser," and "Rienzi," and the third and fourth movements of Beethoven's Ninth Symphony. The attendance at the People's concerts this season shows how deeply the music lovers of New York enjoy the fine programmes rendered by Mr. Arens' forces.

NEW PLAYS.

Edwin W. Rowland and William T. Gaskill will offer Hugo B. Koch in Edward E. Rose's dramatization of Meredith Nicholson's novel, "The Port of Missing Men," beginning at Peoria, Ill., April 17.

The new musical cartoon comedy, Billy, the Boy Artist, was produced at the music hall, Portsmouth, N. H., March 14. The company and characters are as follows: Billy, the boy artist, Frankie Grace; Professor O. Howe Wise, Theodore V. Rennie; Professor I. B. Schmart, Jack Cleary; Clarence Chumpley, William Sears; Hen, the hired man, William Grace; Chicane, a kidnapper, Ralph Shields; Maud Goldington, Maud Parker; Pansy Blossom, Ethel Nason; Jane, Marion Allen; Aunt Abby, Gertrude Huntington. There are about twenty numbers of original music. The book and lyrics were written by Ed Payne, the artist of the sketches.

LOUIS JAMES' BODY CREMATED.

The body of Louis James, whose death at Helene, Mont., was noted in last week's Mirror, was cremated at Forest Cemetery, St. Paul, last Monday, and the ashes were sent to Kansas City, the actor's permanent home. No ceremonies attended the cremation.

Branch O'Brien, Mr. James' general manager, was in Fargo when he received the news of the tragedian's death. He was on his way to St. Paul to arrange for Mr. James' appearance there.

HITCHCOCK DISCHARGED.

Raymond Hitchcock, who filed a petition in bankruptcy Feb. 15, 1909, giving his liabilities as \$28,294 and assets as \$16, was granted a discharge from bankruptcy in the United States District Court March 7, by Judge Hough. None of his creditors appeared to oppose the discharge.

FOREIGN STAGE NOTES.

The Kaiser and Elektra—Rejane's Latest Appearance—A Romantic Youth.

Madame Rejane has recently appeared in Paris in La Flamme, by Dario Nicodemi, author of Le Refuge. She plays Francoise, who forms a platonic affection for a young man brought up by her elderly husband and married to the husband's daughter. The latter conceives a violent jealousy of her stepmother and finally shoots her as she is actually eloping with her affinity, after enduring extreme humiliation. Le Journal says that "Madame Rejane played the role of Francoise wonderfully. The three violent acts, though lifelike enough, seemed long."

The Climax, by Edward Locke, was produced at the Comedy Theatre in London Saturday evening, Feb. 26, with Marie Doro in the leading role. The comedy hardly scored the success it won over here. One critic says the acting was below par. Miss Doro is credited with a personal hit. Her vocal ability and her serious emotional work are praised. Another critic says that the play will probably continue owing to Russ Whyal's excellent playing of the old music master.

The Kaiser, in a recent interview with Madame Annie Wall, a Swedish writer, declared that the only reason that governed his action in allowing Elektra to be performed in the Royal Opera House at Berlin, which is the Emperor's own property, was to enable the house to get the benefit of the curiosity which the work inspired. He declared he would never permit one of Strindberg's dramas to be produced at his house.

Jean Gnysser, a youth of eighteen, of good Austrian family, recently shot himself on the doorstep of the house occupied by Edouard de Max, Sarah Bernhardt's leading man, after writing him a letter announcing his intention to kill himself. De Max lives in a free and easy literary and artistic circle, and Gnysser was an ardent admirer of poets and actors. The incident created a sensation. At last accounts the young man's condition was uncertain.

The farce of Tantalizing Tommy, which Paul Gavault and Michael Morton have written for Cyril Maude, is described as turning on a flimsy story with no gleams of originality, in spite whereof the first-night audience enjoyed heartily the entertainment and laughed all the way through over the poor clerk's awkwardness and misfortunes and the various antics in pajamas, etc. Maude, Kenneth Douglas and Marie Lohr are described as scoring hits. Miss Lohr in one scene appears in pajamas.

Professor Max Reinhardt announces the production of the second part of Goethe's Faust among the festival plays to be given at the Kunitzer Theater, Munich, during August and September, together with Julius Caesar and Orestes.

Mabel Cordella Lee is the latest American violinist who has scored with the critics and public of Berlin. Mrs. Bates Batcheller, of Boston, recently sang before the Prussian court by royal command and was well treated.

The Kaiser was recently induced to relax his rule of attending the performances of the Royal Opera House by allowing the Crown Prince to persuade him to visit the New Theater of Berlin, patronized by the middle classes where he was agreeably entertained with a historical drama dealing with the sojourn of Voltaire at Frederick and the Great's chateau of Sans Souci. The Emperor complimented Manager Schmieden, lauded historical plays, and then abruptly inquired: "How about the box-office receipts?"

A party sitting in a balcony at the Strand Theatre during a performance of Richelieu last week accidentally upset a box of chocolates upon the head of Ellen Terry, who was seated directly below them. Miss Terry, quickly recovering from her surprise, bowed her acknowledgments to the donors and proceeded to eat the chocolates which had dropped into her lap and passed them around to her friends.

Edmond Rostand's name is composed of thirteen letters. When he was called among the immortals he became the thirteenth occupant of the thirteenth fauteuil. The date of his reception, a Paris contemporary points out, was June 4, 1903. Write this date 4-6-03 and the sum will give another thirteen. His two great works are L'Aiglon and Cyrano, and there we have thirteen letters, and in La Samaritaine the number once more appears. The rehearsal of Chantecler was on the 6th, and the first public performance on the 7th, or together thirteen again.

Celia Cloud is the name of the latest classical dancer who is announced to be coming to America. She is an English girl and has met with success in Vienna and Paris.

Madame Vera Fedorovna Komissarshevsky, the famous Russian actress, who died of smallpox recently, was buried in St. Petersburg on Friday, March 4, with unexampled demonstrations of public sympathy. The body was taken from the Moscow station to the Alexander Nevsky Monastery. Sixty thousand persons attended the ceremony. There were 300 wreaths, many of them from American friends.

Sir Arthur Sullivan's only grand opera, Ivanhoe, was recently revived at Covent Garden, London, and well received. It has never been heard in the United States.

The Madras House, by Granville Baker, was produced in London recently at Charles Frohman's repertory theatre, and proved a smart, witty, but plotless and otherwise colorless conversational drama.

Two Merry Monarchs, a musical comedy by Anderson and Levy, music by Orlando Morgan, is pleasing London theatregoers.

LOUISE MULDERER.



At this time when managers are seeking types in selecting actresses for parts, it is interesting to note the above portrait of Louise Muldener as Frau Quixano in The Melting Pot. It shows Miss Muldener's clever make-up. Any of her friends will realize how completely she has changed herself in this character of an orthodox Jewess. It is a small part in The Melting Pot, but it stands out because of the careful study and attention to detail which Miss Muldener shows in her portrayal.

CURRENT AMUSEMENTS.

Week ending March 19.
ACADEMY OF MUSIC—The Merry Widow—435 times, plus 9 to 16 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—10th week—144 to 151 times.
BELASCO—Charlotte Walker in Just a Wife—7th week—48 to 55 times.
BIJOU—Cyril Scott in The Lottery Man—15th week—114 to 121 times.
BROADWAY—The Jolly Bachelors—11th week—78 to 85 times.
BRONX—Vaudeville.
CANTON—The Chocolate Soldier—114 times.
CANTON—13th week—95 to 105 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COLUMBIA—Bowery Burlesquers.
COMEDY—Mary Manning in A Man's World—1st week—31 to 45 times.
CRITERION—Francis Wilson in The Bachelor's Baby—12th week—83 to 90 times.
DALY'S—Maxine Elliott in The Inferior Sex—8th week—58 to 65 times.
EMPIRE—Ethel Barrymore in Mid-Channel—1st week—47 to 54 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—25th week—223 to 229 times.
GARDEN—Ben Greet Players in The Rivals—9th time; Everyman—10 to 9 times; She Stoops to Conquer—2 times; Dr. Faustus—3 times.
GARRICK—Hattie Williams in The Girl He Couldn't Leave Behind Him—2d week—6 to 12 times.
GLOBE—Montgomery and Stone in The Old Town—10th week—74 to 81 times.
GRAND OPERA HOUSE—The Third Degree—195 times, plus 9 to 17 times.
HACKETT—The Turning Point—3d week—17 to 24 times.
HERALD SQUARE—Blanche Ring in The Yankee Girl—8th week—35 to 45 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—28th week.
HUDSON—William Collier in A Lucky Star—9th week—66 to 73 times.
HURDIT AND SEAMONS—Columbia Burlesquers.
IRVING PLACE—German Company in The Tyrolean—9 to 14 times; The Famous Woman—1 time.
KNIGHT AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—28th week—194 to 200 times.
LIBERTY—The Arcadians—9th week—66 to 73 times.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCUM—Billie Burke in Mrs. Dot—8th week—58 to 65 times.
LYRIC—The City—13th week—97 to 104 times.
MAJESTIC—Vaudeville and Moving Pictures.
MANHATTAN OPERA HOUSE—Repertoire Grand Opera—19th week.
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—24th week—187 to 194 times.
METROPOLIS—Lila Lifters Burlesquers.
METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—18th week.
MINER'S BOWERY—Watson's Burlesquers.
MINER'S EIGHTH AVENUE—Sam Devere's Own.
MURRAY HILL—Behman Show.
NEW THEATRE—Sister Beatrice and Brand—4 times each; Twelfth Night—18th time; The Witch—10th time; The Nigger—23d time; Opera—2 times.
NEW AMSTERDAM—Madame X—7th week—47 to 54 times.
NEW YORK—Bright Eyes—3d week—17 to 24 times.
OLYMPIC—Crackerjack Burlesquers.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Closed March 5.
STUYVESANT—The Lily—13th week—94 to 101 times.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—9th week—61 to 65 times.
WEBER'S—Where There's a Will—6th week—42 to 40 times.
WEST END—Laurence Irving and Mabel Hackney in The Amity—28 times, plus 4 times.
YORKVILLE—Vaudeville and Moving Pictures.

THE LONDON STAGE

Numerous New Productions—Frohman's Repertory Theatre— Two Distinctive Plays by Barrie—The Climax with Marie Doro, Guy Standing and Russ Whytal—Gossip.

(Special Correspondence of The Mirror.)

LONDON, March 5.—The old adage concerning a calm following a storm has been extensively reversed since I last had the honor of mailing to Mirror readers. Firstly, it was reversed meteorologically, for after a few comparatively calm days we had the biggest blizzard, the most dangerous typhoon, we have had for years. This, of course, naturally played havoc with the show business.

Next, the reversal alluded to burst forth politically, for ever since the finish of the general election a fortnight ago, and especially since the King's opening of Parliament a week ago, there has been a perfect tornado of trouble for the new Liberal Government and all concerned. This bitter blast of political blizzard also of course sadly interfered with playhouse patronizing and "hall" haunting.

Thirdly, notwithstanding the empty benches caused at the amusement places by the above-mentioned storms, we have experienced during the past week or two quite a simoon of new plays and productions, all swooping down upon us after weeks and weeks of utter stagnation, as I have indicated in my last few epistles to the good old Mirror.

The most interesting of these numerous new play productions have been those given in connection with Citizen Charles Frohman's starting of his long-promised Repertory Theatre at the Duke of York's last Monday week.

The opening play was a four-act tragedy entitled Justice. It was the work of John Galsworthy, one of the best and brainiest of our younger dramatists of what may be called the advanced school.

In previous missives I have described and praised certain of John Galsworthy's dramatic works, such as The Silver Box and that powerful Capital vs. Labor drama, Strife. I am glad now to add that despite certain defects, as to extreme views, of laboring the point as it were, and although the so-called flaws in our prison system are somewhat exaggerated or unduly insisted upon—this tragedy of a young clerk hurried into fraud and embezzlement by his love for a brutally treated young married woman is a fine piece of work. It adds lustre to the fame of this brilliant young novelist, essayist and dramatist.

Justice, with its painful trial and prison scenes, is splendidly acted throughout. Dennis Eadie as the young destiny-driven clerk, Dion Boucicault as the judge, Charles Bryant as the counsel for the defense, Oscar Adye as the counsel for the prosecution, Charles Maude as the son of the prosecuting employer, Edmund Gwenn as a kindly hearted employee of the prosecuting firm, and Frances Dillon as the guilty married woman (the only female character in the play) all give memorable impersonations.

The second new play of the Frohman season presented at the Duke of York's was Bernard Shaw's latest work, entitled Misalliance. When I call it a "play" I err, for even the author doesn't call it that. He dubs it "a debate in one setting." The "setting" in question lasted about three hours and a half, with the dropping of the curtain twice in order to give the debaters—and the audience—a chance to breathe, and haply to take a little light refreshment.

As Mirror readers well know, I have often felt it my duty to find fault with our Only Shaw for his strange and saucy methods, especially in his oratorical and stage work. I must confess, however, that despite the scorn he has received from most of the press this time, I enjoyed most of this anything but dramatic debate. Its nine characters—or rather "cacklers"—uttered for the most part many amusing and useful remarks on the problems of the day.

I am afraid that many of my critical conferees have (if I may presume to say so) missed the chief point of this debate—namely, a really pathetic sketch of a down-trodden and bullied pound-per-week clerk who is really the illegitimate son of the capitalist bounder who does most of the cackling.

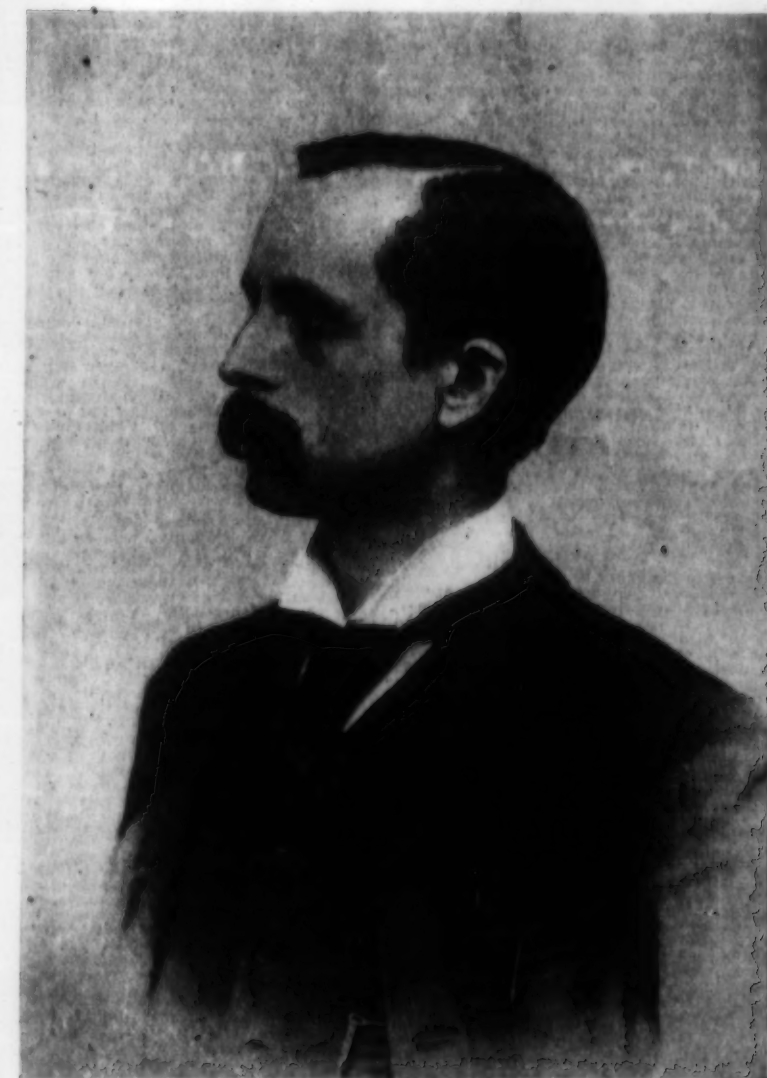
Like the tragedy Justice, the "debate" called Misalliance was magnificently acted. The chief scorers were C. M. Lowe as the capitalist, Florence Haydon as his lovable and commonsensable wife, Lena Ashwell as the Polish aviatrix, and O. P. Heggie as that pathetic yet quaint pound-a-week clerk upon whose innocent if not too intellectual head all the real trouble falls. The manner in which all the wealthy and pampered personages of the play manage to turn down this helpless, illegitimate, half-starved toiler is unfortunately only too true to life. In my humble judgment our Irish Ibsen (so full of what the other Ibsen lacked so lamentably—namely, humor) has given us no finer study of a scoffed-at struggler since his poor little Leekchase in Widowers' Houses.

Last Tuesday night the repertorial Frohman was at it again, presenting at the Duke of York's three new plays. If you please, each, of course, was as to quantity "only a very little one," like Mr. Midshipman Easy's wet nurse's baby.

Two of these new playlets were by Dr. J. M. Barrie, M.A., J.L.D., etc., etc. The first was called Old Friends, meaning really Old Sins, or Old Vices, for it showed in a

depressingly realistic fashion how the eighteen-year-old daughter of a long "converted" tippler was by reason of "heredity" become a secret drinker, helping herself night after night to the spirits which her father kept for the entertainment of his guests. When the poor girl was discovered there was a poignantly pathetic scene, during which the mother made things hum for the long-smug and self-satisfied now abstaining father.

This clever but uncomfortable piece was splendidly acted by Sydney Valentine as the father, Dorothy Minto as the daughter, and Lena Ashwell as the mother. Hubert



J. M. BARRIE.

Harben lent good aid as a helpless kind of ecclesiastic.

The other Barrie playlet of the evening was called The Twelve Pound Look and was quite in Barrie's best and brightest vein. It showed how a purse-proud, vanity-swollen, civic magnate, who was about to be knighted, was rehearsing his presentation for the royal accolading when a typewriting lady, whom he had sent for to take down the numerous letters of thanks for looming congratulations, proved to be no other than his first wife. She had allowed herself to be divorced from him because she couldn't stand his bounderism. The ex-wife soon showed that so disgusted had she become with his colossal selfishness that she had only waited till she could get twelve pounds wherewith to buy a typewriting machine, and then she eloped with that and not with another man, as had been supposed. This ex-wife satirically warned the bloated magnate that his new wife, whom he had smothered in jewels and rich raiment, would anon also betray that weary-of-him twelve-pound-look. And sure enough, just as the curtain was about to fall, the gorgeously garbed second wife, bending a fatigued look upon the typing machine asked dreamily, "How much do those things cost?"

The Twelve Pound Look was splendidly played by Edmund Gwenn as the befuddled bounder, Mary Barton as his new wife, and Lena Ashwell as the ex-wife.

The other play of this interesting triple bill was called The Sentimentalists, and

was the work of the late great George Meredith, who had left it unfinished. It was an early Victorian study of a young and beautiful widow, who, romantically faithful to the memory of her late lamented, withstood for a time the pleadings of many wooers.

Being myself what Robert Louis Stevenson called himself, "a true blue Meredith person," I regret that so immature and evidently early made not to say utterly undramatic a piece of work as The Sentimentalists was permitted to be presented to the public gaze. I am sure that the late great novelist himself would not feel any too grateful to the digger-out and producer of this fragment—namely, Granville Barker, who alternately with that other brilliant stage-producer, Dion Boucicault, "produces" for this Frohman's theatre.

And to the said Frohman has had two other productions or presentations besides the aforesaid five new Repertory Theatre plays. The first of the new two was Somerset Maugham's new play, a drama this time—The Tenth Man, in wit. This was presented a few nights ago at the Globe (late Hicks') Theatre, with co-presenter

FOR THE FAIR.

The Lambs Club Give Up Their Gambol in Favor of the Fair—Notes.

The Lambs Club voted at a special meeting last week to give up the series of Lambs' Gambols that it had planned for the Spring, in order that it might devote its entire attention to the preparation of performances that it will present in the theatre at the Actors' Fund Fair.

The tour had been booked in twelve cities, St. Louis, Indianapolis, Cincinnati, Louisville, Columbus, Toledo, Detroit, Buffalo, Rochester, Syracuse, Albany and Utica, and every preparation for the performance had been made. But as Klaw and Erlanger had planned a monster benefit for the Actors' Fund Fair in each of those cities during the week of April 25 the Lambs Club did not desire to divert the attention of the public and the profession by giving their own annual benefit.

"It is a splendid example of the loyalty of the Lambs Club to the Actors' Fund of America," said Daniel Frohman, president of the Fund.

"All the plans had been made for the tour, and the club would have reaped a large sum. But when it was suggested that it might conflict to some extent with the Fair, the members immediately decided that the entire attention of the club should be devoted to the actors' common charity.

"The theatre at the Seventy-first Regiment Armory has been named the Lambs' Theatre, as the members of the club will give a series of performances there similar to those given at last year's gambol."

The first diamonds mined in America will be split by Ethel Barrymore at the Fair and auctioned off for charity. Charles Burnham, general manager of the Fair, received a letter from State Senator Carlton, Murfreesboro, Pike County, Ark., where the new diamond mines will be opened in April, donating to the Fair the first diamonds that are dug. The delicate machinery needed in the process of turning the diamonds from the rough into cut gems will be loaned to Miss Barrymore. J. Van Brock, one of the best-known diamond splitters in Brussels, will be in the country at the time of the Fair and will hold the tiny chisel while Miss Barrymore taps it with a gold hammer. When these are polished Miss Barrymore will step on the block and auction them off. At the same exhibit the first diamonds which were found on the property three years ago will also be displayed. These vary in size from mere chips to six and one-half carats.

Mr. Burnham has also received an anonymous gift of a five thousand dollar necklace which Miss Barrymore will sell at the Fair through drawings. In this necklace there are two hundred and seventy stones.

Maurice Campbell and Joseph M. Weber have decided upon Easter week as the date of a special matinee performance of Where There's a Will, to be given at Weber's Theatre as one of a series of benefits in behalf of the Actors' Fund Fair. In addition to the performance of Where There's a Will, a number of special features are being arranged.

It has been decided to make this particular benefit performance a rally of the men and women especially interested in farce writing, farce acting and the production of farces. An effort is being made to sell boxes to authors, managers and actors who have been more especially identified with farces during the past few years. Among those who have already signified their intention of purchasing boxes are George T. Broadhurst, George V. Hobart, Paul M. Potter, William Collier, Francis Wilson, May Irwin, Glen Macdonough, A. E. Woods, Harry B. Smith, George W. Lederer, Dallas Welford, and Otis Harlan. It is hoped by the management to raise \$1,000 for the Fund Fair by this performance.

A performance for the Actors' Fund will be given this afternoon in the New National Theatre, Washington, D. C. Sir Charles Wyndham, Margaret Anglin, and Marietta Olive will appear. All the theatrical managers of the city will co-operate. The list of patrons and patronesses includes President and Mrs. Taft.

A booth named after Henrietta Crossman will be presided over by that star.

Frances Aymar Mathews, who began a one-act play called Chanticleer before Roeland wrote his, will produce her play of the barnyard at the Fair.

A CLYDE FITCH MEMORIAL.

The members of the company presenting Clyde Fitch's last play, The City, at the Lyric Theatre, have started a movement for a memorial to the late dramatist. The exact nature of the memorial has not yet been decided upon, but it will be either a large painting based on his last photograph or a bas-relief in bronze. The memorial will be placed in the lobby of the Lyric Theatre. A meeting of all the Shubert actors and actresses now in town who have appeared in Fitch productions will be held at the Lyric Theatre shortly to take active measures about collecting the funds. Maxine Elliott will be asked to preside, and in addition to the members of The City company, Mabel Harrison, Harry Conor, Jameson Lee Finney, and Ruth Maycliffe will be present. Though the movement originates with The City organization, the subscription papers will be circulated among all the players who have appeared in Fitch productions. Only these players, however, will be permitted to subscribe, as this memorial is designed as a tribute exclusively from those who were associated with Mr. Fitch's work.

THEATRE AFFAIRS IN PARIS

Several New Plays of Melodramatic Tone—The New American Theatre to Be the Finest Here—How the Cafe Concert Has Degenerated—Jane Hading and Le Bargy to Follow Bernhardt in the English Music Hall.

(Special Correspondence of The Mirror.)

PARIS, March 4.—This is a busy time for the first-nighter in Paris. New plays have made their appearance in no fewer than five leading theatres in the last eight days, and each of them seems destined to enjoy a long run. The new pieces are all more or less characteristically French. There are murders in two of the plots and a suicide in another, while man's perfidy is depicted in three and woman's faithlessness in two. But strong situations are presented, despite the leaning toward the melodramatic, and some of the authors, at least, have given food for thought.

Sarah Bernhardt is producing *La Befana*, a four-act play by Signor Benelli, adapted by Jean Richepin. Two brothers, seeking to do away with the sister of a beautiful girl, tie him in a sack and plunge him in icy water. He escapes, has one of his persecutors put in chains and only releases him to kill his own brother, which he does believing the victim to be the man against whom the original conspiracy was drawn. It is a highly colored drama, with a combination of admirable strength and appalling brutality. Bernhardt plays the part of Giannetto, the beautiful girl, effectively.

Rejane is playing *La Flamme*, a poignant modern tragedy by the Italian author, Dario Niccodemi. She has the part of Françoise Vigier, who is accused of love with Antoine Dauvigny, by the latter's wife, Genevieve, who is Madame Vigier's daughter. After being spied upon and tormented the accused couple, hitherto innocent, are driven in desperation to elope. Then Genevieve shoots the rival she has made. Rejane gives strength to the role of Françoise, but the rather depressing character of the play seems to weigh on the actress, who has no opportunity of developing her characteristic gamine.

There are many points of strength in Romain Coolus' three-act drama at the Renaissance, *Une Femme Passa*, in which Marthe Brandes has the leading feminine role. A doctor is the slave of his mistress, who is also the favorite of an infantry captain. The officer goes to consult the physician, and in the exchange of confidences each discovers the double part played by the woman both love. The doctor turns to his wife for consolation and the officer goes to the colonies. The play is described as a smiling first act, a passionate second and a melancholy third. Thus it runs almost the whole gamut of human emotions, and the audience gives thunderous applause.

Gabriel Nigond has drawn a violent, bitter, eloquent and tragic piece in 1812, the four-act offering at the Antoine. Two men are called to the colors. One leaves behind a fiancée who has sworn never to forget him. The other deserts, courts and marries the girl. The faithful soldier, whom all thought had been killed in the Russian campaign, reappears on the scene. He has lost both arms in the wars. He curses his fiancée and his supposed friend, but finally forgives them.

In *La Vierge Folle*, at the Gymnase, Henri Bataille, has sustained the reputation which *Le Scandale* and *La Femme Nue* gained him. Bataille's mastery may be considered one of the richest products of the French intelligence. A girl of eighteen is wronged by a married man. Her brother swears to kill him, but the wife of the faithless man aids her husband and the girl in escaping. All four meet again, and the girl demands that her companion choose between her and his wife. The choice falls on herself, and the girl in her hour of triumph, touched by the wife's sorrow, snatches the revolver from her brother's hand and shoots herself. Berthe Bady plays the wronged wife and Dumény the husband.

The so-called American theatre in Paris is to be a reality before long. Work of construction is to begin early in the Spring, and it is planned to open the house not later than Oct. 1 of next year. The plan to erect the theatre on the Avenue des Champs-Élysées was vetoed by the Municipal Council, but an excellent site only a few yards off that thoroughfare in the Avenue Montaigne, has been secured.

The building will cost \$1,000,000 and will seat from 1,800 to 2,000 persons. It will be in all respects the best theatre in Paris. Special attention is to be given to the perfection of the acoustic properties and to proper ventilation, and mechanical devices on the stage will be installed that are altogether new to Paris.

Gabriel Astruc, the well-known French musical and theatrical promoter, is directing the enterprise. Of the project and the opening for such a theatre in Paris he says:

"Nearly every playhouse in the city is woefully out of date. New York, London, Berlin, Munich, Cologne and many other cities have excellent theatres, but there is not now one here which can truthfully be called first-class. Every day great artists pass through Paris without stopping because there is not a suitable place here in which they may perform. And for forty years not a new theatre of any pretensions has been built.

"In America, England, and Germany, when such a project as this is proposed,

there are always public-spirited men who join together and insure its success. Sometimes the municipality gives substantial aid, but in face of the great need here Frenchmen have remained passive. We are fortunate in having so many Americans of means who are friendly and enterprising."

The new theatre will be open all the year. Grand opera will be produced in Winter, operettas in Summer and symphony concerts from time to time.

The organization of the Syndicat des Artistes de Café-Concert, or syndicate of café-concert singers, to wage a campaign for the elimination of vulgarisms from songs and dances, has aroused much interest. Such singers as Anna Thibaud, Yvette Guilbert, Louise Balthy, and Adeline Lathenay declare that they have become literally nauseated by the extreme to which impresarios and authors have gone, and that a halt must be called.

"The café concert has degenerated," says Thibaud, "to the point where it is only a pretext for exhibiting women whose robes flash everywhere and begin nowhere." Says Guilbert: "Unless the present wrongs are remedied we must consent to be regarded as a mentally corrupt nation."

The one indulgence which the thrifty, economical French householder allows himself is his Sunday afternoon outing. Then he takes his wife and children to a music hall and passes a few hours in innocent amusement. It is a notable fact that the one hall remaining in Paris in which the Sunday afternoon entertainment is of a character suitable for children to see and hear is the Alhambra. This theatre, built by an Englishman and designed originally to cater to American and English tourists, has become a rendezvous for Frenchmen and their families.

The Palais Royal has revived *Le Satyre*, one of its greatest successes. This play, by Berr and Guillemand, is as amusing as ever.

The Merry Widow concluded its record run of 261 performances in Paris Sunday evening. Constance Drever, the popular English actress who made such a success in the title-role, intends to take a short rest and then begin serious study with Jean de Reszke for the Summer.

The Widow has been succeeded at the Apollo by *Walzertraum* (*La Reye de Valse*), one of Strauss' productions. This piece brings together the usual figures of the Austrian operetta—a foolish grand duke, his grotesque chamberlain and comic maids of honor. It bids fair to enjoy a highly successful engagement.

Jane Hading and Le Bargy will probably be seen at the Coliseum, London, in the Fall, as well as Bernhardt and Rejane. The "divine Sarah's" plans have at last been made public. She is to open Sept. 10 with the first scene from *Jeanne d'Arc*, the first act of Houdard's *L'Aiglon*, and possibly the scene from *La Tosca*, where the heroine kills Baron Scarpia with a carving knife. Jane Hading will probably be seen in *Sapho*.

Chanteclair is to go to London in June. It is not yet certain that Jean Coquelin will be able to go with it as the dog Patou, but Chanteclair himself will be played, as in Paris, by L. Guitry, and Madame Simone will be the fascinating representative of the hen pheasant. As the stage of His Majesty's Theatre will be occupied in June by an opera, Chanteclair will have to be accommodated in some other house.

George Grossmith, the London comedian, is scoring a hit at the Folies-Bergère. With Miss Campbell he plays a skit on the English elections with great success, and his dances with an English ballet are much applauded. Grossmith seems likely to become as popular in Paris as in London.

Fred C. Latham, representing the C. B. Dillingham enterprises, has been in Berlin recently, conferring with the famous Baruch costume and property manufacturing concern and looking at new shows. He passed considerable time in visiting the light opera success of the season, *The Divorcée*, the American rights of which Dillingham has secured. The piece is by Leo Fall, the composer of *The Dollar Princess*, and though now in its sixth month in Berlin is still playing to standing-room. Julian Mitchell, of the Ziegfeld organization, accompanied Latham to Vienna.

George Maeder is another American tenor to meet with success in Germany. He has just been singing in the revival of *Falstaff*, in Leipzig.

THE CENTURY THEATRE CLUB.

At the members' meeting of the Century Theatre Club, held March 11 at the Hotel Astor, Mrs. Grace Gayler Clark read the morality play, *Everyman*. Mrs. Clark was assisted by Mrs. Frederick Gunther, soprano; Cornelia Marvin, contralto; Arthur Clough, tenor; Frederick Gunther, baritone, and Frederick Schlieder, organist. Preceding the reading Mrs. Clark gave a short explanation of the origin of the morality play and its relation to the miracle and mystery plays. A general discussion of the worth and purport of the play followed the reading.

PLAYS OF THE WEEK

BUT ONE NOVELTY, THE LULL IN PRODUCTION CONTINUING.

A Farce at the Garrick Theatre Made Over from the German of Kadelburg for American Consumption—Much of Its Flavor Lost—Attractions at Other Playhouses.

To be reviewed next week:

SISTER BEATRICE—BRAND, ACT IV.
New Theatre

Garrick—*The Girl He Couldn't Leave Behind Him*.

Farce in three acts, by Gustav Kadelburg. Produced by William Collier, March 8. (Charles Frohman, manager.)

Felix Pendleton	Mr. Vincent Serrano
Tilly	Miss Grace Carlyle
Augustus Dorking	Mr. Ernest Lawford
Agatha	Miss Zaida Sears
Arthur Greenfield	Mr. Edwin Nicander
Lola Cornero	Miss Hattie Williams
A Manager	Mr. George Trader
Freddie	Mr. Eddie Gorman
Miss Marlowe	Miss Anita Rothe
Count Barakoff	Mr. Richard Gordon
Joseph	Mr. Edgar Franklin
Marie	Miss Grace Johnson
Grover	Mr. William Danforth
Martha	Miss Georgie Mendum

Foreign playwrights who may entertain illusions on the subject of reaping the harvest of their sowing in the golden grain of American eagles, have cause to be appalled by the problem what may betide their work after the screening and winnowing which is regarded an indispensable process on the part of native adapters and stage-managers to make a play palatable to our audiences.

Immediately after *A Son of the People* comes *The Girl He Couldn't Leave Behind Him*, both "adapted" to suit American tastes, and both showing the emasculating effect of the editorial blue pencil.

The Kadelburg farce has been "trimmed" in some of its most essential details, and as presented at the Garrick Wednesday evening, with Hattie Williams in the part of a fiery Spanish danseuse, "skilled in the witching ogle of a roguish eye," and up to all the wiles of an audacious coquetry, has lost much of the flavor that vitalized its conventional characters and its by no means novel situations.

The first act passed briskly, and the plight of Felix Pendleton, who though happily married remains in the toils of the vivacious Lola Cornero as an inheritor of his bachelor days, and the efforts of his benighted father-in-law, Augustus Dorking, to elude the vigilance of his domestic Cerberus in order to indulge in a little fling with the dancer, are well set forth.

It is one of the unsolved problems why a characteristic German farce should invariably be localized and thus bereft of much of its temperamental qualities. Ernest Lawford as Augustus and Zaida Sears as the querulous mother-in-law were practically alone in retaining the color in which the original characters were drawn.

It is not till the second act is on that Lola is introduced. Miss Williams played the role charmingly, if not brilliantly, and marked it with many temperamental nuances.

This act shows the dancer in a fever-heat of temper over the non-arrival of Felix, whom she compels to pass one day a year in her society. The humor of the situation grows out of the mistake of Felix's father-in-law, who imagines that Lola has singled him out for her favorite, a plausible mistake which Felix has industriously fostered.

But Felix is afraid to disobey the dancer lest she break up his domestic happiness, and he responds to her summons, determined to observe a platonic attitude toward his former flame. This attitude is made to dissolve under the influence of a bottle of champagne, and the situation is approaching an interesting stage when Count Barakoff, Lola's rich admirer, bursts in upon them. He is about to demand an explanation when Augustus unexpectedly arrives to pay his devoirs to the danseuse, and he instead of Felix receives the brunt of the Count's violent wrath.

In this act Miss Williams dances and sings a Spanish song to her own guitar accompaniment.

The last act is merely an adjustment of tangled threads. Felix comes back to his home, ostensibly from a visit to Schenectady. His wife has followed him and kissed the wrong man—a friend who represented Felix; the hotel at which he is supposed to have put up has burned down, and the friend under Felix's name has distinguished himself in the work of rescue. Of these details Felix is ignorant. His mother-in-law has read the account in the papers.

A domestic earthquake is imminent; but the rule of farce is "so far and no farther"—and with the advent of Lola, who has kindly related, and now acts as a benevolent fairy, the tranquillity of the household is satisfactorily restored.

Mr. Frohman has spared no expense in producing the farce. The cast is composed of capable actors, but all save Lola, Felix, Augustus and the mother-in-law are of subsidiary importance, and this quartette was admirably represented by Miss Williams, Vincent Serrano, Ernest Lawford, and Zaida Sears.

Grace Carlyle was very pleasing as Felix's young wife, though, parenthetically, do young wives dress in elaborate white satin on rising in the morning, as a usual thing?

Edward Nicander was excellent as Felix's friend, and William Danforth and Georgie Mendum introduced a somewhat irrelevant but laughable variation on the type of the ordinary house butler and maid.

The farce has lost some of its pristine character by its change of location as well as in its adaptation to local prejudices. William Collier has not improved it by the insertion of some silly minor business. There was some hearty laughter, there were also intervals of monotony.

At Other Playhouses.

GRAND OPERA HOUSE.—Large audiences were the rule at this house last week, when Charles Klein's successful play, *The Third Degree*, began a two weeks' engagement. Helen Ware is still playing her original role of Annie Jeffries. Others in the cast are Lid MacMillan, James Cody, Fraser Coulter, Walter Craven, Ralph Delmore, Malcolm Duncan, James Seelye, and Earl Williams.

ACADEMY OF MUSIC.—The ever tuneful Merry Widow began a two weeks' engagement at this house last week. The scenes of waiting lines before the box-office, which were so prominent a feature of its engagement at the New Amsterdam Theatre, were repeated here. New costumes in keeping with the present style have replaced the costumes which were so fashionable at the opening of the operetta several seasons back. One misses the exaggerated coiffure of the girls and the huge Merry Widow hats. Charles Meakins, Donald Brian's worthiest successor in the role of Prince Danilo, still sings, acts and dances the part with his accustomed vigor. Though Frances Cameron as the widow is not as good a dancer as many of her predecessors in the role, vocally she is their equal. She has appeared in the part in New York before. Anna Busser's Natalie is well known. Others in the cast are A. E. Graham, John Thomas, F. J. McCarthy, Misha Forezen and seventy-five others. Next week E. H. Sothern and Julia Marlowe will begin a return engagement of two weeks in their repertoire of classic revivals.

GARDEN THEATRE.—Ben Greet and his players presented their interpretation of Sheridan's comedy, *The Rivals*, at this house last week. The Greet performances suffer in comparison with other performances, notably Joseph Jefferson's, of the same comedy. The fact that the whole company take themselves too seriously militates against a sparkling presentation of the famous old comedy. The cast: Sir Anthony Absolute, Frank McEntee; Captain Absolute, Douglas J. Wood; Faulkland, J. Sayer; Crawley, Acres; Ben Greet; Sir Lucius O'Trigger, Redmond Flood; Fag, Percival Seymour; David, Charles Hopkins; Thomas, Henry Willis; Servant, Leonard Bolton; Mrs. Malaprop, Alice Gale; Lydia Languish, Violet Vivian; Julia, Grace Halsey Mills; Lucy, Ruth Vivian.

SAVOY.—With the closing of *The Children of Destiny* at this theatre last week came the announcement that the house will be devoted to moving pictures and vaudeville till Fall. The regular dramatic season at this house will open next Fall with attractions which have been booked already.

WEST END.—Lew Dockstader and his minstrels appeared for the first time in New York this season, at the West End Theatre. It is understood that this was the last week of his tour for this season. Mr. Dockstader presents his minstrels in a highly entertaining form. The scene in the first part is an outdoor setting showing the lawn of the Aero Club's home and his minstrels as members of the club, sitting at little tables waiting the arrival of the club's guest, Lew Dockstader. Neil O'Brien and Eddie Mazier were on the ends, and achieved a big success with the audience. The skit, *Fighting the Flames*, with Neil O'Brien as captain of the firemen, terminated with the blowing up of the engine and kept the audience in roars of laughter. Mr. Dockstader's Arctic aeroplane flew over the audience, and during his manoeuvres he sang a topical song and won encores. His explanation of how Dr. Hook discovered the Pole was also very well received. The popularity of Neil O'Brien was shown throughout the evening. Eddie Mazier did much to contribute to the fun. The Bamboo Gambles were well received. There are many popular and attractive musical numbers in the entertainment. The evening ends with the final reception of the club, in which scene the company forms a human flag upon the stage. An added attraction to the minstrel's entertainment was Amie Abou Hamid's troupe of Arabian acrobats. This week, Laurence Irving and Mabel Hackney in *The Affinity*.

WILL ARCHIE LEAVES WILDFIRE.

At the close of his one thousandth performance of *Bud in Wildfire*, a role which he has played continuously since Lillian Russell's production of the play, Will Archie left the cast in Spokane, Wash., Saturday evening, March 5. He was the last member of the original cast to leave the play. During the matinee, while Mr. Archie was responding to a curtain call, a loving cup was placed on his dressing table by the members of the company. A farewell poem was composed for the occasion by Charles Walton. After the evening performance Mr. Archie entertained the company at a dinner at Davenport's.

MAY IRWIN'S COMPANY.

The cast selected by Liebler and Company to support May Irwin in Mrs. Jim. a comedy by Booth Tarkington and Harry Leon Wilson, includes Harry Harwood, Joseph Jefferson, Jr., George Ober, Howard Hull, Howard Sloan, Clinton Hamilton, Dora Goldthwaite, and Isabelle Lee.

THE ACTORS' FUND TO MANAGERS.

The Actors' Fund has issued this appeal: "The Actors' Fund has on its books 2,500 registered members of the Actors' Fund, many of whom are open for engagements for the summer and coming season. They comprise people in all branches of the profession, both men and women. They are helping to support our great charity, and in return the Fund is desirous of seeing them properly placed. There are no commissions charged to members for engagements secured through the bureau. The profession has shown what it will do for the unfortunate members of its calling when the subject is put before them in the proper light. Many of the large producing managers have agreed to send to the Fund Bureau for people when making up their companies. This in itself is very encouraging, but we need the assistance of all managers in order to make the new departure a success, such as it deserves in its efforts to increase the membership of the Fund. (Increase of 300 per cent. since the opening of the bureau one year ago is the result to date.)"

"It is pretty generally known that the Fund is to have an immense building in the near future, from which a sufficient revenue may be derived to pay the current expenses of our great charity. For that reason we would like all managers, both great and small, to join us in the great upbuilding of the membership. It can be accomplished if the managers will give Actors' Fund members the first chance when making up their companies. In other words, membership in the Actors' Fund should be the first requisite to granting an interview to the actor, actress or others in the profession when seeking engagements. We have among our members both stars and working staff, as well as the rank and file of the profession. Can you not see your way to assisting us in this great work, by sending through the Fund for as many of your people as is possible, for both the Spring, Summer and coming Winter season?"

Thomas McGrath is at the head of the Fund Registration Bureau.

A FEW REMARKS BY MARC KLAW.

Marc Klaw, of the firm of Klaw and Erlanger, has been in New Orleans looking after the firm's interests in the South. Speaking of the theatrical business in general, Mr. Klaw made the following observations to an interviewer:

"This matter of keeping children from the stage is foolish sentimentalism. For instance, to say that a child shall not dance until she is sixteen years old is absurd. Her muscles are so hardened at sixteen that she cannot learn to dance, and for that reason America has produced no great dancers and never will produce any until her child labor laws are changed and corrected."

"The cost of everything we need in the theatrical producing business has been more than doubled in the past five years. We cannot make up for this increase by increasing the cost of our seats. All that we can hope to do is to increase the size of our audiences. Too many people think they must have the best seats in the theatre or not go at all. It is pride that keeps one from sitting in anything but an orchestra seat."

"That a play doesn't succeed is no more proof that it is not a good play than is the daily variation of circulation proof that the paper is better on the days when the most copies are sold."

"Moving pictures are driving out the old melodramatic shows. These shows depend largely on the appeal to the eye for their success, and the moving pictures can do the thing cheaper and just as effectively. Moving pictures are educating playgoers."

MARGUERITE BANKS IN LIGHT OPERA.

Marguerite Namara, who was engaged for the Boston Opera company but left the company the day before her appearance owing to differences with Director Henry Russell, will have the leading role in the Shuberts' production of Madame Troubadour. Miss Namara is known as Marguerite Banks and appeared in Genoa in standard operas.

ANOTHER FITCH PLAY IN PARIS.

Elizabeth Marbury, agent for the Clyde Fitch Estate, announces that she has succeeded in placing for production at the Bouffes Parisiens in Paris The Woman in the Case, by the late Clyde Fitch. The translation has been made by Pierre Decourcelle, who is also adapting The City, by Mr. Fitch.

ENTERTAINED THE LEAGUE.

Ninety guests attended the dinner of the Professional Woman's League on Saturday evening. There was music, and after dinner Pinar-Morin gave a monologue entitled The Actress, and Lawrence Sterner and Laura Burt, Bernice Yerrance and Harry Stamford appeared in a playlet.

NEW PLAY FOR NAT GOODWIN.

W. A. Brady has accepted for production an adaptation of The Prodigious Father, by Owen Davis. Nat Goodwin will star in the play. Mr. Davis is to go to Los Angeles to see Mr. Goodwin in regard to the play, which is to be rehearsed in Los Angeles.

SIR CHARLES WYNDHAM'S GIFT.

Daniel Frohman, president of the Actors' Fund, has received \$250 from Sir Charles Wyndham, who will not be able to be present at the Fair in May.

Gossip of the Town

Robert H. Kane's Manhattan Opera company opened the opera season in Tampa, Fla., on Feb. 24. They remain in Tampa for three weeks, and on March 28 will open a three weeks' engagement at Asheville, N. C. Manager Parsons, of the Tampa Bay Casino, who sent out a notice earlier in the season warning managers of the poor business in Tampa, is making arrangements with Mr. Kane to place an opera company in Tampa for the summer. Before going to Tampa the Manhattans opened the New Temple Theatre in Ocala, Fla. Mr. Kane's company is being piloted by Walter S. Duggan, of Worcester, Mass., this season.

Hoslyne Mundell, who is in the cast of Henri Bernstein's drama, Baccarat, which is soon to be seen in New York with Madame Marietta Oily in the leading role, is the latest addition to theatrical circles from the ranks of society. Hoslyne Mundell is Mrs. Rose Mundell, of the Southern family of Mayo of Tennessee and Alabama.

Georgia Caine will play the title-role of The Lady from Lobster Square, which will have its first production March 31 in Atlantic City. The play is an adaptation from the French farce of George Feydeau.

Ray L. Hoyce has signed for McIntyre and Hyman's new production of Seven Daughters, which will open at the Whitney Opera House, Chicago, March 27.

Blanche Ring at the performance of The Yankee Girl on Thursday, March 17, will be hostess to several Irish societies. To siting observe St. Patrick's Day the organizations have bought up large blocks of seats, and during the action of her comedy Miss Ring will introduce new features appropriate to the day, in addition to singing "Nora Malone," "The Top of the Morning," and "Tell It to Sweeney."

Leo Meisner has painted a portrait of H. B. Warner, the actor, in the title-role of Alias Jimmy Valentine. The actor is pictured in the attitude of opening a safe, which is the "big moment" of the play. The picture has been purchased by Liebler and Company and will be placed on exhibition in the lobby of Wallack's.

Joseph B. Glick, manager of The Climax, and George Francis Beard, business manager for Grace Van Studdiford, were entertained by the Kansas City Athletic Club during their stay in Kansas City.

William J. Kelly's address, "The Young Actors of Today," which he delivered at the banquet of the Knights of Columbus Sunday, Feb. 20, in the Hotel Astor, was so successful that a well-known publisher has opened negotiations with Mr. Kelly for its reproduction in book form.

Fred Forrest, who formerly was one of the Liebler forces and who left New York two years ago to play Stebbins in Mrs. Wiggs of the Cabbage Patch in London and the English provinces, is now on his fifth tour with that company. It is stated that the play is a great favorite with the English people and has made a fortune for its promoters. It is also suggested that another piece of the same type would be welcomed there.

"Harry Bagge," says the London Pelican, "seems to be preparing a remarkably interesting programme of one-act plays for representation at Terry's when he assumes management. The plays include thrillers and farces. There is to be humor, pathos and excitement, and so every sort of dramatic taste will be catered for."

An ordinary drop curtain will replace the present draw curtain at the New Theatre.

A life size portrait of Lucille La Verne, of the Seven Days company, by Nellie Mathis Horne, will be exhibited at the Actors' Fund Fair.

Twenty stage hands of the Bijou Theatre expect to give a performance of The Lottery Man, which is now playing at that house. Cyril Scott, star of the piece, has promised to coach them. If the performance is one-half of the receipts will go to the hospital for stage hands, the other half to the Actors' Fund.

Anna Laughlin, the dainty little soubrette now in vaudeville but formerly prominent in The Wizard of Oz and The Top of the World, has announced her intention of retiring at the end of the season to settle down to a family life in Long Island as the wife of Dwight Van Monroe, the diamond merchant, and mother of a little girl of three years and four months. The actress told a St. Paul reporter that she is homesick and lonely and longs for a home life with her child and family.

Fred Butler, stage-manager of the Alcazar Theatre, San Francisco, recently met with a painful accident while cranking his car. The Man of the Hour was the offering at the Alcazar at the time, and Edwin T. Emery, who for five years was a member of the stock company, saved the day by appearing in his place. He was greeted by an enthusiastic ovation.

Ray Beveridge has been engaged for a role in the farce The Lady from Lobster Square, which opens in Atlantic City March 31.

Ivy Troutman has been obliged by illness to leave the cast of A Son of the People. Marion Ballou has succeeded her in John Mason's play.

In a recent issue of The Mirror it was stated in the "Questions Answered" column that the role of Jefferson Briscoe in The County Chairman was played by

Ed. Briscoe. Edwin Chapman played the part in the original production, and continued to play it for three seasons.

A rumor to the effect that Mary Mannering had purchased for \$500,000 the estate of the former Comptroller of the Currency, James Eckels, at Oconomowoc, Wis., brought forth a denial on the part of Miss Mannering, who said, "It is untrue that I have yet bought the Eckels estate. The place will be sold at auction in a couple of weeks and I have made arrangements to have it bid in for me. I hope to get it for less than \$125,000."

Amy Lesser, who has been Rose Stahl's understudy for the past three years in The Chorus Lady, has returned to New York to begin rehearsals in James Forbes new play, The Commuters. Miss Lesser left The Chorus Lady after the London season to appear in On the Eve. Upon the closing of that production Mr. Harris transferred her to the Rose Stahl company in her original part. Mr. Forbes has written one of the parts in his Commuter with Miss Lesser in mind.

At the opening performance of Edwin Strong and company at the Syndicate Theatre, Waterloo, Ia., Monday evening, Feb. 28, 1,534 people were in the theatre.

Blanche Ring has introduced a new comic song, "Clap Hands," into The Yankee Girl.

Priestly Morrison writes from Venice that he and Mrs. Morrison have had a delightful trip thus far. Their stays in Cairo, Naples, Rome and Florence were interesting and enjoyable. While in Rome they had the honor to be presented to His Holiness the Pope. The audience was impressive, and they were grateful to Father Dolan, late of New York, for the opportunity. Verona, Milan, Lucerne, Paris and London are still on the itinerary. Mr. and Mrs. Morrison hope to cross to New York on the George Washington and reach this city early in April.

Estelle Allen, who starred during the past season in The Princess of Patches company, has signed to play principal soubrette and ingenue roles in stock at the Criterion Theatre, Chicago, Ill., under direction of Kilnt and Gansolo.

The Gertrude Ewing company will close their regular season of thirty-six weeks March 19. After a short rest and reorganizing Miss Ewing will open again for the Summer season some time in May.

Frank Winch has resigned as New York manager of The Billboard, taking effect April 1, 1910, in order to accept the position of press representative with the Buffalo Bill Wild West and Pawnee Bill Far East. "Back to the show."

Caroline May Blaney, who has been so successful under the management of Charles E. Blaney, her brother, will rest during Holy Week, traveling from Minneapolis to Columbus, O., to pay a visit to her mother, Mrs. S. C. Blaney, who is just recovering from a severe accident sustained while autoing. At the time of the accident, Miss Blaney was with her company playing Buffalo, N. Y., when, during the second act of the play, a telegram was handed her announcing the accident to her mother. She played the last act in street clothes and at the close took a cab and arrived at the depot just in time to catch a train for Columbus, spent a few hours with her mother, and then made another dash for a train for Chicago, arriving there just in time to open at a matinee. Her mother has recovered. Miss Blaney is to have a new play next season, in which she will tour the better houses of the popular-priced circuit. She is now supporting young Buffalo in Charles E. Blaney's production of Young Buffalo in New York.

Grace Beebe opened her third season with the Harry Hersford company in Providence, R. I., March 7.

Mary S. Lowe was granted an absolute divorce in the Supreme Court Saturday, by Judge Giegerich, from her husband, J. Allen Lowe, who wrote The Isle of Spice and The Defender.

Marcus F. Hoops, juvenile man with the Oscar F. Cook company, permanently located at Saginaw, Mich., has replaced Royd Nolan as leading man. He opened in St. Elmo and made a decided hit.

The Maxwell-Hall Stock company has completed their arrangements for a run of fifteen weeks at W. B. Collier's Airdome, Cedar Rapids, Ia., opening May 29. The company numbers fourteen, and is headed by Gertrude Maitland. They opened last July 11 at Terre Haute, Ind., and have not missed a performance nor lost any time since.

The Masque, the dramatic club of Cornell University, will present an original musical comedy called The Mist Man, by C. F. Hirschfeld and J. E. O. Winslow, at the Waldorf-Astoria, Friday evening, April 1. The title-role will be played by J. S. Fassett, Jr. There are twenty members in the cast beside a large chorus.

Harry Chappell, formerly connected with The Honeymoon Trail company, has been engaged as manager for a producing company, which will be installed in the Ziegfeld Theatre, Chicago, Ill.

Henrietta Crossman will spend the Summer in Europe. She will open her next season in October in a new play. Her season in Sham closes May 8 in order to give her time for the Actors' Fund Fair.

WITH THE AMATEURS

COLLEGE, CLUBS AND SOCIAL CIRCLES GIVE MANY DRAMATIC PERFORMANCES.

Vassar Girls Produce Pizarro's Amazons— Princeton Boys Attempt Shakespeare— West Point Cadets, Columbia Collegians and University of Wisconsin Boys Produce Original Compositions.

The Philadelphia Society of Vassar College gave two performances of Sir Arthur Wing Pinero's three-act comedy, The Amazons, at Poughkeepsie, N. Y., Saturday, Feb. 26. The girls were praised for their excellent work. Three Queens and a Joker is the name of the farce given by the Junior Class of the University of Wisconsin, at Madison, Wis., Saturday evening, Feb. 19. The play, by Kenneth Burman, was filled with numerous hits on students and had a local setting. It was a great success. Chester Bohn and Manfred Gross were especially good in their respective parts.

A two-act musical comedy entitled The King of Hilaria, by F. J. Feibel, J. T. Lang, and T. R. Murray, all Columbia students, was given last Monday night in the Hotel Astor ballroom. The cast includes C. E. Gault, A. J. Bulwinkle, J. I. Moore, A. Zimmer, A. J. Broen, J. T. Blaker, M. Kinney, R. H. Ragsell, W. Y. Saxe, J. O. N. Guldert, R. S. Harris, F. Burns, and R. H. Webber. R. H. Hardest coached the players.

A vaudeville entertainment under society auspices was given for the benefit of the Ocean County branch of the Society for the Prevention of Cruelty to Animals in Lakewood, N. J., Feb. 21. The vaudeville consisted of ten numbers. Those who participated were from New York, Lakewood, the Orangeburg, Plainfield, Trenton, Philadelphia and Washington. The first number was the "see-saw" dance, given by a number of the young people of the village. Mrs. Evan Cameron and Harry Norton contributed an interpretative dance called "He's My Fellow Soldier." Freeman gave a Greek and Latin dance. Dolly Lynch gave an imitation of Ruth St. Denis in her Hindoo dance. Constant and Walter Kelly gave a skit called Sunny Italy, appearing as an organ grinder and his companion. There was a "Woodland Chorus," which nine-year-old "Penny" Lynch, the daughter of Mr. and Mrs. Jasper Lynch, sang "Wooling the Sheep." Dorothy Taylor, Marguerite Broughton, Dolly Lynch, Harry Norton, Norman Carroll, and Brown Holston presented the "Snow Dance." In L'Esperance Louise Lynch maintained her reputation as a clever amateur dancer.

The Daughters of Indiana presented the two-act play, The Deacon, at the Hotel Astor Monday afternoon, Feb. 21.

The Dudley Club, of Barbours, Mass., produced a musical comedy called The Duke of Vermont, Feb. 18. The lyrics were by Leon Dugman and the music was written by Augustus C. Knight. In the cast were William Healey as Constantine, Benjamin A. Roberts as Peppie, Frank W. Wood as J. Morgan Pierpont, Miss V. Colt as Jeanie, Robert Madlock as Anna, Lester M. Young as Grace, G. Robert Wheeler as captain of the national guard, J. H. Rohmstock as the Dutch landlord, C. M. Gilpatrick and William C. Shales as members of the millionaire's crew.

In St. Michael's Hall, South Boston, Monday evening, Feb. 21, was given a fine performance of the musical comedy, The Alderman, under the auspices of the Gate of Heaven Club. A second performance was given the following evening. The cast of characters was: Alderman O'Connell, Michael H. Sullivan; Rosa O'Connell, Thomas F. McGovern; John O'Connell, Edward R. McCormack; Willie Live, Leo B. McFarland; Dottie, J. Sydney Walker; Murphy's sister, William F. Connell; Mollie, Charles D. Cheney; Hans Down, Richard F. Walsh; Max Boy, James H. Nolan; R. E. Marks, Richard H. Hogan; Shirlene, Joseph J. O'Mara; Van Astorbill, Charles T. Sheehan; Walter, Philip A. Hastings; servant, Edward F. Myers.

At Canaan, N. H., Feb. 21, the drama of rural and city life entitled The Old New Hampshire, was given by local talent in Middlebury Hall. The cast included the following: Farmer Winthrop, C. O. Barney; Mrs. Winthrop, Mrs. Rosie Allen; Mabel, Gladys B. Vinal; Billy, Mrs. Cora Smith; Mattias, Addie Barney; Oliver Stanhope, Harry A. Barney; Edward VanDusen, F. B. Clarke; Hastings, Herbert E. Brown; Micky, Mattias, C. Stokes; Moses Gaskin, E. M. Allen; Zeb Watkins, Charles Taylor; Twigs, Ray H. Smith; street singers, Ethelva and Ruth Gordon; street urchin, Merville Burgess and John H. Woodner. A musical entertainment was given in the town hall, Feb. 20, for the benefit of the charity fund of the Berwick Lodge of Elks.

One of the features of the minstrel was the ladies' chorus, in which the following young women took part: Mabel L. Gardner, Mabel H. Charlotte Hanch, Ethel G. Selby, Martha F. Hicks, Miriam V. Smith, Minnie E. Wanich, Maude Fress, Christie Rauch, Ruth C. Fox, Mrs. Walter Hake, and Mrs. Charles L. Heller. First Day at a Country School was the title of a sketch by Director William J. Herta, in which Frank Lambach was teacher and the pupils were Miriam Smith, Maude Fress, Minnie Wanich, Christie Rauch, Mabel Herr, and Mrs. Charles L. Heller.

Sixty Years Young, by Cornelia Barnes; The Deacon, a two-act play, by Henry Arthur Jones, and Mrs. Hilary Barrett, by S. Thayer Smith, will be given at the Berkeley Theatre, Tuesday evening, March 15, for the benefit of the Working Woman's Protective Union. Among those who will take part are Theodore A. Steinway, Florence Gierke, Mary Knapp, William Herr Adams, Harold W. Gould, John Thompson, Conover, Mrs. John Thompson Conover and Henry C. Smith.

The Mountain Climber, a farce adaptation from the German, was given at the Lyceum Theatre, Rochester, N. Y., Thursday evening, Feb. 17, by the University of Rochester Dramatic Club. In the cast were George Abbott, Donald MacPherson, John D. Lynn, David F. Renshaw, Hamlet Smythe, Fred Price and several others. The production was under the direction of Norman Lee Swarick.

Under the auspices of the Big Brothers' Movement, a Finnish ballet called Melinka, which has never been given in this country, will be presented in the Waldorf-Astoria ballroom April 15. It is a pantomimic ballet, with elaborate costumes and scenery. The cast will include Miss Beatrice Elliott, Miss Vera Elliott, Miss Louise Freeman, Miss Elizabeth Winn, Miss Janet De Kay, Mrs. G. Maurice Heckscher, Mrs. Gustavus T. Kirby, Mrs. Oscar Stevens and others.

ALIAS JIMMY VALENTINE.

To Be Given for Charity by an All-Child Cast—An Unique Performance.

Wallack's Theatre next Friday afternoon, March 18, will be the scene of an odd performance. On that date there will be a public performance of Alias Jimmy Valentine by an all-child cast for the benefit of the Summer Home for Working Girls, of which branch of University Settlement work Mrs. James Speyer is the active head. In Alias Jimmy Valentine are Donald Gallaher, who plays Bobby in the grown-up performance, and Alma Sedley, who is the Kitty of the adult version. Donald will take the part of Jimmy Valentine, while Alma appears as Rose Lane, Jimmy's sweetheart. Costumes have had to be made especially for the little folks, and the wardrobe department of the Liebler and Company's establishment has been kept busy fixing up tiny convict suits, long dresses with ties for the "ladies," frock coats for the Governor and the banker, and all the rest of the things that go with a regular performance of a play.

Donald Gallaher, who is fourteen years old, made his first public appearance when he was four years old in the support of Sol Smith Russell in A Poor Relation. He has played with Annie Russell, Millie James, Maxine Elliott, Eleanor Robson, Dustin Farnum and other stars. Clyde Fitch wrote for him especially the part of Tommy Weems in The Girl Who Has Everything.

Alma Sedley was born in Dawson City and is seven years old. She has played the baby in Jane, Willie in East Lynne, Grace Logan in Human Hearts, Toto in Zaza, Anna May in Salomy Jane, Hal in The Squaw Man, and in support of Eleanor Robson, Dustin Farnum, Alberta Gallatin, and Charles Richman.

Clarence Rockefeller, who is cast for Red Jocelyn, is Donald's understudy in the regular Alias Jimmy Valentine. He made his stage debut with David Warfield in A Grand Army Man, and has played with Robert Edson, Mrs. Fiske, Henry E. Dixey and in stock.

Ruth Abbott Wells is ten years old. She was a professional model at three, and at four she was a member of A Doll's House company. At the last large fair of the Actors Fund Society, Ruth was one of the big attractions there, being the only child allowed to sing on the lower floor, where she was a feature at Mrs. Stuyvesant Fish's booth. She will be seen as Mrs. Moore.

John F. Hines will be the Detective Doyle. He has been with Gus Edwards in vaudeville, with The Midnight Sons and The Florist Shop companies, and in vaudeville by himself.

Irving Glick is cast for Bill Avery. His stage record goes back to the first appearance with The Volunteer Organist.

The little Tobins, Vivian, George, and Bob, have small parts. Vivian is a bell-boy, Bob will be Dick the Rat, and George will be Lieutenant-Governor Fay.

Pearl Egan will play Mrs. Webster of the Gate of Hope Society. Philip Traubman, who has been in pantomime and musical comedies, will be the miniature Bobby while the Kitty will be Leonie Flugrath. William B. Ward, Sydney Melvin, Carl Kahn, Jerome Fernandez, John Collier, and John Albert Melven will be other bright youngsters in the cast.

The use of Wallack's has been donated by Charles Burnham, while Liebler and Company have given the services of their staff. Paul Armstrong has permitted the use of the play, and H. B. Warner, star of the grown-ups, has personally directed all rehearsals, assisted by Albert Cowles.

MRS. FISKE'S NEW APPEARANCES.

Harrison Grey Fiske has completed rehearsals of Pillars of Society, in which Mrs. Fiske will open her Spring season at the Lyceum Theatre on Easter Monday, and has begun work on Schitzler's The Green Cockatoo and Hauptmann's Hannele. These plays will be given the third week of Mrs. Fiske's engagement.

Mr. Fiske has arranged with Conductor Birnbaum for the use of a novel instrument, the Celesta, in the score of Marchall's music for Hauptmann's Hannele. This will be the first use of the instrument in a symphonic orchestra in this country, and its only use here since it was first heard in Strauss' Salome at the Metropolitan Opera House. Mr. Fiske believes that the blending of the exquisite tones of this instrument with the voices of the angels' chorus that appears in Hannele's dream will give an appropriate and beautiful effect.

The English version of Hauptmann's Hannele is by Mary S. Safford, of Washington, D. C. She is one of the ablest translators of German in this country. Miss Safford has been guided in her work entirely by a desire to render literally and exactly the meaning of Hauptmann. The metrical portions of the translation have been made by Percy Mackaye. The entire finished work is now in rehearsal.

Mr. Fiske has completed the cast of Hannele, by Gerhart Hauptmann, in which he will present Mrs. Fiske and the Manhattan company at the Lyceum Theatre during the last two weeks of Mrs. Fiske's Spring engagement there. The cast follows: Hannele, Mrs. Fiske; Gottwald, Holbrook Blinn; Sister Martha, Alice John; Spirit of Hannele's Mother, Virginia Kline; Tulpe, Florine Arnold; Hedwig, Mabel Read; Pleschke, Sheldon Lewis; Hanke, R. W. Tucker; Selck, Edward Mackay; Berger, Cyril Chadwick; Schmidt, T. N. Heffron; Dr. Wachler, Henry Stephenson; Mattern, Charles Riegel; the Angel of Death, Wilfred Buckland; First Angel, Marie Madden; Second Angel, Veda McEvers; Third Angel, Helena Van Brugh; the Deaconess, Alice John; the Village Tailor, Leo H. White.

NEW THEATRE NOTES.

A Special Company Engaged—Henry Kolker the Latest Recruit—Changes in the Theatre.

The New Theatre announces that Rene Fauchols' drama, Beethoven, will be produced Monday evening, April 11, by a specially engaged company under the direction of the directors of the New Theatre. Donald Robertson, a Scotch actor, has been engaged to play the title-role.

The presentation was to have been made by the resident company of the New Theatre, but it was decided to create a separate organization that the resident company might begin its tour April 11 instead of April 25. This will extend the tour of the New Theatre company from eight to ten weeks. The production will be made under the supervision of George Foster Platt, producer of modern dramas at the New Theatre, and the musical setting, which is exceedingly important, will be arranged by Elliott Schenck, its musical director. Both men will remain in the city for some days after the production, when they will join the regular company. The only member of the special company thus far announced is Donald Robertson, who has been appearing for several seasons in classical and other dramas at the Art Institute, Chicago.

Henry Kolker, formerly leading man with Bertha Kalich and also with Margaret Anglin during her Australian tour, will join the New Theatre company to appear March 25 as Leonidas in Shakespeare's A Winter's Tale. Mr. Kolker's other roles have not yet been assigned, though it is probable he will take Matheson Lang's role in The School for Scandal.

Matheson Lang, who appeared with the company in The School for Scandal and Don, sailed for London last Wednesday.

The first visit outside New York of the New Theatre company will take place Friday evening, March 18, when they will give one performance of John Galsworthy's labor play, Strife, in Philadelphia. The theme of the play is the futility of the struggle between capital and labor, a most vital theme at present in Philadelphia.

Vida Sutton, of the company, at the invitation of Baroness de Knoop, of London, will give a programme of English and Scotch ballads at the Hotel Savoy Thursday afternoon. It is to be a farewell reception by the Baroness, who leaves for London soon.

During the Summer extensive alterations in the theatre will be made which will reduce the number of boxes from twenty-three to sixteen. Next season it is expected that no opera will be given.

TAXING BILLBOARDS.

Abbey Bill in the State Assembly Taxes the Property Displaying Them.

Mr. Abbey has introduced in the New York State Assembly a bill which is directed against billboards. The Committee on Taxation held a hearing March 8 on the general provisions of the measure which taxes billboards at the rate of \$20 a square foot in cities of the first class, \$15 for second class cities, and \$10 elsewhere. William F. Dailey, representing the New York Bill Posting Association, appeared in opposition to the proposed legislation and declared that the passage of the bill would have the effect of driving the billposters out of business entirely. J. Horace McFarlane, of Harrisburg, Pa., and chairman of the American Civic Association; Dr. J. B. Emswiler, of Buffalo, and Assemblyman Abbey spoke in favor of the measure.

The tax provided is assessable against the owner of the property on which the billboard is located, but persons on whose property any advertising display is made without their consent are exempt, provided they remove it in a reasonable time. Exceptions are also made in advertisements of goods for sale on the premises or of property for sale, rent, etc. The words "public advertisement" are defined to include "any poster, handbill, sign, placard, picture or notice written, printed, displayed (electrically or otherwise), or painted upon or affixed to any billboard, signboard, building, structure or other object upon or immediately adjacent to any street or highway or so placed as to be readily visible from any street, highway or railway."

The act is to go into effect Jan. 1, 1911.

AMERICAN AUTHOR WINS.

Mrs. Lionel Marks, formerly Josephine Preston Peabody, was awarded the prize for the best play submitted for production to the governors of the Memorial Theatre, Stratford-on-Avon. The play, called The Piper, and based on the well-known tale of "The Pied Piper of Hamelin," is in four acts, was one of three hundred and fifty-one submitted, and will be produced at the coming Shakespeare festival. Mrs. Marks, who is the author of a five-act dramatic poem called Marlowe, is a graduate of Radcliffe College and wife of a Harvard professor. She was formerly a teacher at Wellesley College.

FISK JUBILEE QUARTT.

The famous Fisk University Jubilee Quartet will give a concert this evening, March 15, at Mendelssohn Hall, presenting a programme consisting of negro folk songs, quartettes and readings from Paul Lawrence Dunbar. This quartette enjoys a well-earned reputation for beauty of tone and artistic perfection of nuance.

PLANS OF THE LIEBLERS.

This Firm Will Have About Twenty-five Attractions Next Season.

George C. Tyler, managing director for Liebler and Company, sailed last week for London to make arrangements for Gertrude Elliott's appearance in The Dawn of a Tomorrow. "While in London," said Mr. Tyler, "I shall conclude arrangements with Anthony Hope Hawkins, who, in conjunction with Harriet Ford, is to write a new play in which Miss Elliott will be starred, following her season in The Dawn of a Tomorrow."

As soon as Miss Elliott is launched in Mrs. Burnett's play, Mr. Tyler will go to Italy to confer with Pietro Mascagni in regard to the latter's new opera, Ysobel, in which the Lieblers will star Bessie Abbott. This production will mark the first time a foreign-made opera has been given an American premiere. Mr. Mascagni and Miss Abbott, who is now in Milan, will come to New York in the Fall," said Mr. Tyler. "Mascagni is to conduct every rehearsal and every performance."

"We have found a comedy for Margaret Anglin," continued Mr. Tyler, "so we are assured of her appearance next season under the direction of the Lieblers."

"May Irwin will be another of the additions to our staff of stars. In her comedy, Mrs. Jim, by Tarkington and Wilson, Miss Irwin will have two or three songs."

"In the Deep Purple, by Paul Armstrong and Wilson Misner, which we shall produce next season, is a modern play of New York life. It takes in the underworld and the social register as well."

"O. Henry is in Asheville, N. C. He is determined to finish a new play for us and have it ready for me when I get back from Europe."

"Many of our current plays will be continued next year. We shall have Viola Allen go through most of the season in The White Sister. There remains a large territory where this play has not yet been seen. We have no intention of making a revival of The Christian, as has been reported."

The Fourth Estate will go on tour.

"H. B. Warner, in Alias Jimmy Valentine will run at Wallack's into the Summer. We may reopen that theatre with the same play in the Fall."

"Mabel Hite, in A Certain Party, a farcical comedy, will go into Boston and then go to Chicago for a run. We shall show it to New York in the Fall."

"We are going to give Wilton Lackaye and Dustin Farnum new plays—they aren't in the manuscript drawer yet, but we'll have them in time. Meanwhile Mr. Lackaye will continue in The Battle, and go all the way to the Coast, and Mr. Farnum will play the title role in Cameo Kirby."

"We have a contract with William Hodge whereby we are to furnish him with a new play next season, but the success of The Man from Home has been so great we should prefer Mr. Hodge to continue in this play. In case Mr. Hodge prefers a new play, we shall secure another star for the role of Daniel Voorhees Pike. Walker Whiteside in The Melting Pot will be a fixture for next year."

"All our attractions, which will number in the neighborhood of twenty-five, will be booked next season, as this season, by the Schuberts."

SYMPHONY SOCIETY CONCERT.

The New York Symphony Society, Walter Damrosch, director, gave the following programme at its concert at the New Theatre Sunday afternoon, March 13: Festival overture, Dr. Leopold Damrosch; unfinished symphony in B minor, Schubert; concerto for piano and orchestra, Moszkowski, with Miss Fanny Bloomfield-Zeissler as soloist; overture to Tannhauser.

The jubilee concert at Carnegie Hall, March 15, will commemorate the twenty-fifth anniversary of the society, and the programme will be a repetition of the one given a quarter of a century ago. Miss Fannie Bloomfield-Zeissler will be the soloist and will play Weber's Concert-Stücke, the orchestra will render Schubert's ninth symphony, C major, Barcarole, Saint-Saens, and symphonic poem by Liszt, "The Battle of the Huns."

BENEFIT FOR SUFFRAGETTES.

David Belasco and Charlotte Walker will give a benefit performance of Just a Wife at the Belasco Theatre for the Woman Suffrage party March 21. Many members of Mr. Belasco's company have joined the League, including Nance O'Neil, Charlotte Walker, John Glendinning, Bobby North, Frank Worthing, Ann Sutherland, Jane Cowl, and Dorothy Richardson. Mr. Belasco's personal representative. Other stage people interested in the suffrage movement are J. Forbes-Robertson, Beatrice Forbes-Robertson, Henrietta Crossman, and Mary Shaw. Thompson Buchanan, the author, has joined the actors' branch of the League.

MANY PLAYS OFFERED.

Four hundred and twenty manuscripts found their way to the offices of Liebler and Company in response to the statement by the managing director, George G. Tyler, that he was looking for a suitable comedy for Margaret Anglin. A comedy has been selected.

ANNIE YEAMANS IN THE ECHO.

A part has been written in The Echo especially for Mrs. Annie Yeamans. Richard Carle is to be star of this Charles B. Dillingham musical comedy.

HONOR TO DAMROSCH.

Notable Dinner to Conductor Who Makes a Thoughtful Speech on Music.

A dinner in honor of Walter Damrosch, to celebrate the twenty-fifth anniversary of his career as a musical director and conductor, was served to about 200 guests at the Plaza Hotel Saturday evening, March 12.

Mr. Damrosch delivered a thoughtful and highly interesting speech, reviewing his connection with great artists and casting his eye over future development of music in the United States in an optimistic state of prophecy. Other speakers were Paul D. Cravath, H. E. Krehbiel, music critic of the Tribune; Victor Herbert, and Madame Lillian Nordica. Dr. Henry Van Dyke was toastmaster.

Mr. Damrosch made a plea for American opera, in which the director, conductors, artists, chorus and orchestra shall all be Americans or American citizens, and not foreigners, mere sojourners in the land. He praised Madame Gaski as a versatile artist who was ever ready to sing when called upon, and many times sang five Wagner operas a week when he directed the Damrosch company. He was proud, he said, that he had introduced Madame Terina to this country, and declared Nordica to be the finest embodiment of what a native artist can achieve in a foreign field by natural gifts. He paid high compliment to Madame Teresa Carreno and Madame Bloomfield-Zeissler.

Independent as we are in a political respect," he said, "we are still in voluntary bondage artistically." He defended the English language against the imputation that it was not adapted to music and deplored that our artistic attitude is so provincial that American singers have to go abroad to achieve fame and learn to speak English with a foreign accent in order to be appreciated in their native country. He also lamented such portrayal of brutal realism as the torture scene in La Tosca or the last act of Madame Butterfly, or, worse still, the unrelieved and ugly decadence of Salome or an Elektra. What was justifiable in the drama was not warranted in music, the most spiritual and impersonal of all the arts, he said.

The German Liederkreis Society tendered Mr. Damrosch a dinner at its clubhouse, 119 East Fifty-eighth Street, Wednesday evening in honor of the twenty-fifth anniversary of his appearance as a conductor. The society presented him with a portrait of himself, of his father, the late Dr. Leopold Damrosch, and a gold-mounted ebony baton. Addresses were given by Herman Ridder, Alfred Hertz, Hubert Cillis, Victor Herbert, Arthur Classen, H. Malperson, Arthur Schönstadt, Rafael Joseffy, Judge Charles M. MacLean, and George W. Young.

THE SOCIETY OF THE ALUMNAE.

On last Friday afternoon the rooms of the society of the alumnae of the Academy of Dramatic Arts were filled with well-known persons who met in honor of Mr. and Mrs. George Fawcett. During the afternoon informal speeches were made by Mr. Franklin H. Sargent, Anna Warren Story, Mrs. Randolph Hartley (Emily Wakeman), second vice-president of the society; Laura Burt, Hilda Englund, in addition to remarks by Percy Haswell (Mrs. Fawcett), and Mr. Fawcett. On Friday, March 18, there will be a meeting of the executive committee at two o'clock, and from three o'clock until five-thirty the society will hold a meeting to welcome the graduating class of 1910. Laura Sedgwick Collins, president, requests all graduates of the Academy to be present.

PLAY BALL.

A. G. Delamater and William Norris, incorporated, produced a farcical comedy called Play Ball, by Richard Walton Tully, co-author of The Rose of the Rancho, and Robert M. Baker, author of Girls Will Be Girls and Foxy Grandpa, at the Grand Opera House, New Haven, March 7. William Norris appears in the leading comedy role. The cast of twenty-five includes Gertrude Dalton, Myra Brooks, Mabel Mordant, Marguerite Snow, Frank Wardley Ogden Stevens, Fred Van Rensselaer, T. A. Theodore, George Earl, Willis Brown, Frank Burns and others. An exciting game of ball takes place at the end of the third act. Beginning March 21, the production will go to Chicago for an indefinite run.

INQUIRY.

The mother of Frank Hall, who was a member of a St. Elmo company and who died in the Presbyterian Hospital, Allegheny, Pa., Feb. 12, seeks information concerning her son. If any of the players in the St. Elmo company with which Mr. Hall was identified will communicate with the Editor of THE MIRROR some consolation may be afforded to his mother, who is an invalid.

MISS CHEATHAM'S RECITAL.

A matinee for the benefit of the Music School of the East Side House Settlement at Seventy-sixth Street and East River will be given by Kitty Cheatham in the Stuyvesant Theatre Thursday.

ELEANOR ROBSON SAILS.

Mr. and Mrs. August Belmont (Eleanor Robson) sailed Saturday on the North German Lloyd liner *Berlin* for Naples, where they will spend a two-months' honeymoon, cruising in Italian waters.

THE ACTORS' SOCIETY

DEATH CARRIES OFF A POPULAR MEMBER OF THE ORGANIZATION.

William G. Warren Falls to Recover from an Operation—Theodore Friebus in Vaudeville—George Saybolt Makes a Flying Visit to the City—Gossip of Many Members.

In the death of William G. Warren, at St. Vincent's Hospital, Monday, March 7, at 1 a. m., the society loses a prominent and popular member. Mr. Warren had been removed to the hospital three weeks ago to undergo an operation for the removal of his left kidney, but after the operation took place Friday afternoon, March 4, he did not rally. Mr. Warren, whose name in private life was William G. Winpfeimer, was at one time assistant secretary of the society. During his term of office he made many friends. He was born June 9, 1867, in New York city.

During his career he was associated with Cora Urquhart Potter and Kyrie Bell in The Queen's Necktie and Charlotte Corday, with F. S. Chanfrau in Kit, and later with the O. D. Woodward Stock company in Denver, and with stock companies in Denver, Omaha, and Kansas City. The interment took place in Woodlawn Cemetery Wednesday, March 9. A large delegation represented the society officially at the funeral. Mr. Warren leaves a mother, one brother and two sisters.

Theodore Friebus, who recently played in The Children of Destiny, will open in a sketch written by himself at Keith's Theatre, Boston, March 28. Mr. Friebus is a great favorite in the Hub, where he was long connected with the Castle Square Stock company. In addition to his acting Mr. Friebus finds time to write plays. John Craig's Castle Square Stock company, Boston, recently produced a musical extravaganza by Mr. Friebus, which was a great success in the New England metropolis. A letter this past week from Roland Osborne, who is managing the Montana production, informs us that his company is playing to big business and has still fifteen weeks more to run. Edward Archer is playing with Dorothy De Schelle and company in Thirty Dollars.

Edward Nicander, Richard Gordon, and George Henry Trader have returned to New York with Hattie Williams in The Girl He Couldn't Leave Behind Him.

J. Redmond Hood and Alice Gale, who are with the Best Great company at the Garden Theatre, were prominent members of The Rivals production last week. Richard Allen has been engaged for leading roles with the stock company at the Auditorium Theatre, Kansas City.

Vaughn Hattitt and Roy Clements will support James H. Hunt in Monsieur Beauchamp. Play Ball, in which William Norris is starring, opened at New Haven, Monday, March 7. Oden Stevens in the part of the father, who is much opposed to any athletics, and is trying to make his son a great mathematician, has received excellent notices from the press. Frederick Hardy opened in the part of the Dean Monday, March 14, and played his part so well that he received praise from the management.

George Serbott, who is with The Third Degree this season, came to town from Easton to witness the Lamb's Gambol, and while here paid his respects to Secretary Morey and his manager, Henry B. Harris. Professional engagements have kept him from attending board meetings this year. After the board meeting Monday, March 7, he had to hurry to Allentown, Pa., where he played the night.

Owing to the death of Louis James and the closing of his company, Paul Terhune, who was a member of the company, returned to New York. He went to Boston yesterday to spend a short vacation at home.

William E. Hart, who is playing in his own sketch in vaudeville, is having much success and playing consecutively.

Ram Colt, who is playing in Rebecca of Sunny Brook Farm, reports big business. He says it was necessary in Boston to place the orchestra under the stage in order to accommodate the demand for seats.

John Gorman, who is playing with great success in Swat Milligan, writes that they are making a home run at every performance, and that Swat's batting average is 800.

Several times in this column attention has been called to the fact that there is a prize of a gold medal for the member securing the greatest number of new members this season. The contest is growing very interesting. It is hoped that others will get into the race and make it a marathon.

Norman Hiltzard and Nellie Hopper are meeting with success in their comedy playlet, Who's to Win Her. They are booked solid.

BROOKLYN AMUSEMENTS.

Max Rogers and his Young Turk company closed Saturday night at the New Montauk Theatre after an unusually fine week of business. Maude Raymond did some of the best work of her career. Her "Personality" song being especially well liked. Violet McMillan, a dainty little woman, scored quite a hit. Toots Paka and her troupe from Hawaii with their quaint melodies were by far the best feature of the performance. Last night at this house the Henry Miller Associated Players appeared in The Servant in the House, with Tyrone Powers in Henry Miller's old role. The supporting cast was exceptionally fine, and included Edith Crane, George W. Wilson, Wilfred Rogers, Jessie Glendinning, and David Glassford. Grace La Rue in Molly May 14-19.

Andrew Mack, with his screamingly funny burlesque on Caruso, was the distinct hit last week, when The Prince of Bohemia served the patrons of the Majestic. Mack sang "Go With Me," "Sweetheart, Good-bye," "Christie MacDonal," and the pleasing role of the betress with whom Mack is in love, and together they had several pleasing songs, while Miss MacDonal's "Gentle River" was a very pleasing ballad. Included in the cast were many of the old favorites: W. T. Carleton, Henry Norman, Charles F. McCarthy, Harold Crane, and George Lawrence. Last night The Fighting Home opened for a week's stay at this house, and, judging from the advance sale, the Majestic is in for a banner week's business. Needless to say Blanche Bates carried the burden of the success on her shoulders, and is canably supported by an ex-

cellent cast. Milton Sills, John W. Ope, Wedgewood Newell, and Loreta Wells are teamed with Miss Bates. Laurence Irving and Mabel Hackney in The Affinity 14-19.

James Forbes' pleasing comedy, with Frank McIntyre at the head of the company, playing the title role, kept the audiences at the Broadway all last week in roars of laughter. McIntyre, who is certainly built for the part, plays the role of a fat and jolly drummer in the most natural manner. Gertrude Coghlan is still with him and her part of the girlish ticket agent is really a creation worth while. Sarah McVickers gave a finished performance of the part of Mrs. Habbitt, and as usual the poker game on Christmas night made a big hit. Last night Klav and Erlanger's monster spectacle, Little Nemo, was seen, with Joseph Cawthorn, Harry Kelly, Harry Clay Blaney, and a stunning chorus of girls. Master Gabriel has the title role. The Third Degree March 14-19.

The Grand Opera House had the S. R. O. sign out all last week and this with a German company. The attraction was Alma, Wo Wohnt Du, with Hewie Richard as Alma, and in a splendid production of Leah, the Forsaken. Miss Spooner handled the title role in her usual fine style and excelled in the emotional scenes. Particularly appropriate for this week, with its many St. Patrick's Day celebrations, is the revival of Dion Boucicault's famous Irish comedy, The Colleen Bawn, at the Bijou. Mr. Mortimer will be seen as the happy-go-lucky Irish lad, and Miss Spooner as Lily O'Connor.

Theodore Kremer's dramatization of Charlotte Temple was given an elaborate presentation at Payton's Lee Avenue Theatre, with Minna Phillips in the title role. Louis Leon Hall was seen as the dashing young English officer, Lieutenant Montaville. The Irish romantic drama, My Geraldine, fills the bill at Mr. Payton's Eastern District house for this week.

Alice Fleming gave a capital portrayal of the title role of Charlotte Temple last week at the Crescent Theatre. Miss Fleming's acting was good, and left a deep impression on the sympathies of her audiences. Mr. Allison was seen as the false lover, Miss Rivers as Grace La Rue, and Charles I. Schofield as Private Jones. Last night Romeo and Juliet was the offering, with Miss Fleming as Juliet, Mr. Allison as Romeo, and Mr. Dally as Mercutio.

The Roger Brothers in Panama, with a very good road company was the attraction at the Court last week. The chorus was well drilled and well costumed. Gus Adams and George Huhli handled the comedy parts and did well. Sibyl Brennan, a dainty little woman, was seen in the principal feminine role, and was very clever. Barney Gilmore as Dublin Dan, the Irish Detective, pleased a crowded house last night, and Manager Kats was congratulated on his happy selection of this week's bill.

That fine old English melodrama, The Silver King, filled the Gotham last week when the Forbes' Stock company revived the old favorite for its East New York patrons. Charlotte Temple moved from downtown for a week's stay at the house.

The Columbia Theatre has high class vaudeville, with a complete change of bill twice a week. The Criterion Theatre has moving pictures and vaudeville. Star: Serbott's Big Show; Gayety's Golden Crooks; Casino: Town Talk; Empire: Yankee Doodle Girls.

Alma, Wo Wohnt Du moved from the lower end of the city to the Eastern District and appeared before a jammed house last night at the Amphion. For the first time this season the Amphion can boast of a heavy advance sale.

NOTES OF VARIOUS ACTIVITIES.

Charles W. Boyer, of Hagerstown, Md., now controls the Academy of Music, Hagerstown, Md., Central Opera House, Martinsburg, W. Va., and the "new" Opera House at Hanover, Pa. The latter house will be ready early in September, and for the opening date Manager Boyer will put on a first-class dramatic or musical attraction. Fair dates are open at the Boyer theatres, and early applicants will receive the cream of these dates.

Louis Hallett, stage director and vaudeville producer, secures opening and break-in time for acts that he supplies or stages. Some of his recent productions are: The Lovers and George Huhli in Breaking Into Vaudeville; Lyant and Fair in Kiss and Make Up; Platt and Kerr in A Model Maid; Sanders and Lester in The Insurance Agent; and Homer and Ward in The Prima Donna and the Maid.

With the advance agents of Spring beginning to draw the attention of the theatre-going public to bungalows and restful spots to rusticate during the Summer vacation period, George W. Winniett in the Knickerbocker Theatre Building has such sites on Long Island at Bellmore, about an hour's ride from New York and near the Great South Bay. A number of professionals have been recent purchasers of Bellmore property.

Alice Fleming is in her second season as leading woman of the Crescent Theatre Stock, Brooklyn, and her acting has been a delight to the patrons of that house. She is open to consider offers for the Summer and next season.

Harry Sleight, who has been playing Friar Laurence with May Stuart as Romeo and Juliet, was called upon to play Mercutio at a few hours' notice. Mr. Sleight acquitted himself with great credit.

THE RECORD OF DEATHS.

Thomas Thorne, twenty-four years old, a promising young actor, who appeared in The Fourth Estate at the Studebaker Theatre, Chicago, committed suicide by hanging in his room in the Alexandria Hotel March 11. He was a member of the Lambs' Club. His first role was an insignificant one with Annie Russell in Mice and Men. The following season he was with Mrs. Lantry in Mrs. Deering's Divorce. Then followed engagements with the Hunter-Bradford players in Springfield, Mass., and Hartford, and in the Pawcett Stock company in Baltimore. The Lambs' Comedy Men, with William Faversham, Thorne had appeared with Maxine Elliott in The Chaparral, with Harrison Grey Fluke's production of The Gay Life last season, and in An American Widow and The Fourth Estate this season. His role in The Fourth Estate was that of a cub reporter, whose first story was that of a suicide. Mr. Thorne was born in London, Sept. 27, 1885, of a theatrical family. His father, Fred Thorne, is a retired tragedian, who lives in New York.

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His uncle, Thomas Thorne, was for thirty years manager of the Vaudeville Theatre, London. His aunt was Emily Thorne, who was a well known actress about forty years ago. From her more his cousin and Nellie Thorne is his sister. His father, Fred Thorne, was with William H. Crane and Ella Jefferys in the revival of She Stoops to Conquer and played for several seasons as the tramp in support of Charles Hawtrey in A Message from Miss Expressions. His death regrets at his untimely death have come to this Minox from his friends in various cities.

Robert Tyler on Thursday, March 10, attempted in a moment of insanity to take his own life in his home, 123 West Thirty-ninth Street. He died the following Saturday. He was well known in the circus business, in which he started as a protegee of Walter L. Main. He was the youngest elephant trainer and trained Powers elephants that traveled long engagements in New York, Cleveland and Boston. Last July he left the employ of Thompson and Dundy and was commissioned by Klav and Erlanger to purchase and train the elephant Imogene to appear with Macklyn Arbuckle in The Circus Man. He had just closed with that organization and was resting prior to a Spring engagement. He leaves a widow, known as Lella Rumer-Tyler. He was a member of the T. M. A., Muncie, No. 29, also of the Actors' Fund.

Harry Tansey, 47 years old, died at his home in New York March 12 of pneumonia. Mr. Tansey lived in his home in St. Louis thirty years ago with a Pinafore company. He had appeared in Imagination, Sunset Mines, Beyond Human Power, Texas, and Girls Will Be Girls. He was father of the clever stage children, John, Robert and Sheridan Tansey. He leaves besides these children a wife and another son, Harold, who is in California. John Tansey is a member of the New Theatre company, Robert is with Dustin Farnum in Cameo Kirby, and Sheridan is at home. His remains will be taken to his old home in St. Louis for burial.

Lucile Hooper, a member of The Merry Maidens company, died in this city last week of tuberculosis, after an illness of six weeks. Miss Hooper was born in St. Joseph, Ind. In private life she was Mrs. A. J. Orser, and a widow.

William Edward Fitz Simmons, brother of J. J. Fitz Simmons, the juvenile man, died March 20.

Edwin B. Whelan, who died in Indianapolis, Ind., Feb. 26, had been on the stage since he was sixteen years old.

DATES AHEAD.

Received too late for classification.

BEN-HUR (Klav and Erlanger, mgrs.): Hamilton, Oct. 24-26.

CLIMAX, THE (Western: Joseph B. Glick, mgr.): Cherrona, Wyo., 15. Greeley, Colo., 16. Colorado Springs 17. Rocky Ford 18. La Junta 19. Hutchinson Kan., 20-26.

DETECTIVE, THE (W. J. Brady, mgr.): Philadelphia, Pa., 21-26.

ELKHART'S IDEALS (Oliver Elkhart, mgr.): Phoenix, B. C., 14-16. Greenwood 17-19. Princeton 21-23. Kelowna 24-26.

FAUST, WHITE (Clara Verne White, mgr.): Washington, Ind., 16. Bloomington 17. Crawfordsville 18. Muncie 19.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Pocatello, Ida., 21. Logan, U. T., 22. Ogden 23-26.

HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Shenandoah, Ia., 14-19. Clarendon 21-26.

HITE, MARRI (Lieber and Co., mgrs.): Hamilton, Ont., 21-26.

HOLY CITY (Forrest D. Isham, mgr.): Belfast, Me., 15. Bangor 16. Pittsfield 17. Oldtown 18. Franklin 21. Calais 22. Eastport 23. St. John N. H., 24.

HOUSE OF A THOUSAND CANDIES (Howard and Gaskin, mgrs.): Portland, Ore., 13-19. Seattle, Wash., 20-26.

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HYDE'S THEATRE PARTY (J. Bus. Smith, mgr.): Sandusky, O., 14-19. Canton 21-24. IRVING, LAWRENCE, AND MABEL HACKNEY (the Shubert's, mgrs.): New York city 14-19. Brooklyn 21-26.

LA PORTE, MAE (Joe Mc. Harro, mgr.): Columbus, Ind., 14-19. Shelbyville 21-26.

MAXWELL-HALL STOCK: Muscatine, Ia., 21-26.

MYSTIC GIRL: Philadelphia, Pa., 21-April 2.

PAIR OF COUNTRY KIDS (Eastern: C. Jay Smith, mgr.): Shelbyville, Ind., 15. Greenwood 16. Ellwood 17. Alexandria 18. Anderson 19. Joliet, Ill., 20. Monmouth 21. Fowler, Ind., 22. Piner City, Ill., 23. Milford 24. Dwight 25. Streator 26, 27.

STRONG, ELWIN (Jas. A. McElroy, mgr.): Independence, Ia., 14-19. La Crosse, Wis., 21-26.

THREE WEEKS: Philadelphia, Pa., 21-28.

VOGEL'S MINSTRELS (John W. Vogel, mgr.): Greenville, O., 15. Piqua 16. Winchester, Ind., 17. Decatur 18. Marion 19. Kokomo 21. 22. Frankfort 23. Attica 24. La Fayette 25.

WAY DOWN EAST (Brady and Orsamer, mgrs.): Portland, Me., 14-19.

YANKER PRINCE (Cohan and Harris, mgrs.): Altona, Pa., 15. Williamsport 16. Scranton 17. Pittston 18. Harrisburg 19. Philadelphia 21-26.

CHICAGO STAGE GOSSIP

Grace George in New Buchanan Play, Mrs. Partner—Harry Corson Clarke's Father-in-Law Dies—Suicide of Thomas Thorne—John Drew in a One-Acter.

(Special to The Mirror.)

Chicago, March 14.—There were no changes at the downtown theatres last week. The long run of *The Fortune Hunter* at the Olympic, *Seven Days* at the Illinois, *The Girl in the Taxi* at the Court, and *The Flirting Princess* at the La Salle continued. They still continue with an end talked of in any instance. The Fourth Estate continues at the Studebaker, but the summer production, *Miss Patsy*, may arrive in a few weeks. *Miss Patsy* will come for some time at the Chicago Opera House. The new production at the Princess, *Miss Nobody* from Starland, seems destined for the usual run of musical comedies at that theatre.

Grace George, appearing at the Chicago Opera House this week in a play by Thompson Buchanan, author of *A Woman's Way*. The new play is called *Mrs. Partner*.

George Ade, Will J. Davis, Sr., manager of the Illinois, and a party of friends went to Hot Springs last week for a few weeks' rest.

Rehearsals of the first play to be produced at the Kingsford under the direction of Henry Kolker and William K. Ziefeld are to begin to-day.

The new play, which will be the first on at this theatre, has a modest author. He will reveal himself until it is known that the play is a success. It is understood Mr. Kolker has had much to do with the revision.

Colonel Julian Dale Owen, father of Margaret Dale Owen, and father-in-law of Harry Corson Clarke, died last week at his home in New Harmony, Ind. Mrs. Clarke was present when he died.

Mr. Clarke was playing with Sam Bernard at the Garrick. Colonel Owen was a son of Robert Dale Owen, of New Harmony, whose status has just been placed by women of the Hoosier state in the Capitol at Indianapolis, as a tribute to his memory and an appreciation of his work in having laws passed aiding women taxpayers.

Miss Owen's ancestors came over from England, where they were Socialists, and established a community at what is now New Harmony. The family owns much of the town and country nearby.

Kate Condon, who is at her home here, will be one of the principals of *Law Field's* Summer Widowers.

Eugene Walter is in town. Simultaneously his play *The Eastern Way*, is receiving its first production in this city at the Garrick.

Dropping in at the Bijou by chance the other day, I had the pleasure of seeing John Byrne hard at work earning his daily bread at fifty-one, with only \$500,000 between him and starvation. He was as industrious as if the whole sum of eight bills depended on his specialties and as if the fame of the play with the fopping ship had not been abroad for nearly a quarter of a century. The acrobatic dancing Mr. Byrne does seems impossible for a man of his years, and he adds the skill like a young man.

He was an engraver of watch designs when a boy in Norwich, Conn., and last Monday he scrolled a watch lid design with many a flourish on a wall of blank paper framed in a gilt border. The drawing was spread out across the curtain, exactly in the center, where the actor artist-gymnast-circus acrobat drew with blue chalk a moonlight picture, which in turn drew great applause. The old play did some drawing, too, bringing prosperity all week.

Joseph Kilgour, whose numerous achievements in Chicago have been fully appreciated in this column and the press of Chicago, is Frances Starr's leading man in *The Eastway*, which opened this week at the Garrick. It was understood here that Edwin R. (Hess) Robbins was to succeed him, but that position there are very large number of theatregoers in Chicago who admire Mr. Kilgour both for his personality and his acting, so his presence in the company as leading man will be an added attraction. The striking resemblance to the father of his country, Mr. Kilgour's George Washington in *Captain Harrington* at the Grand Opera House a number of seasons ago is recalled. In a more recent production at the Illinois Mr. Kilgour won unanimous praise for a skilful and complete character of an entirely different sort.

The *Port of Missing Men*, a new play from the novel of the same name by Meredith Nicholson, will be produced by W. T. Gaskill and Ed Rowland at Peoria April 17. Hugo B. Koch will head the cast.

A comedy entitled *Never Again for Me* is the bill at the College Theatre this week.

President Taft will speak to the Daughters of the American Revolution from the stage of the Studebaker St. Patrick's Day in the afternoon. At night Manager Sullivan will have a large gathering of Nolan and Dolan and Sons of Erin to greet Messrs. Nolan and Dolan of the Fourth Estate cast. Pictures of St. Patrick will appear in place of President Taft, and for the nonce the green flag will blanket the stage and stripes. The 400th performance of *The Fourth Estate* will take place the following Sunday night.

Joseph Kilgour, Edwin R. Robbins, William Sampson, Beatrice Morgan and Violet Rand are in Frances Starr's support in *The Eastway* at the Garrick.

Herman Timbers, Daniel Murphy, Wilfred Berles, Dan Coleman, Anna Wilkes, Edna Reming, Lily Hart, Gertrude Kernin and Florence Reno Bonnet are in The School Days company at the National this week.

The construction of the Blackstone Theatre has begun.

The suicide of Thomas Thorne, the member of the Fourth Estate company, who, as a new recruit, has a suicide assignment, is regarded as a case of problem of psychology. The young actor was found dead last week in his room at a hotel, his body hanging by a bathrobe cord from the top hinge of a door. For nearly 400 performances he had repeated the sordid story of suicide in his lines. There was no known reason for the act. He was a member of the *Laurel* Club.

When George comes to the Colonial next Sunday night she will have in her company two comedians extremely popular in Chicago, Messrs. Nickel and Watson. Emma Janvier is in the company, and Ann Tasker, Barney Bernard, Lee Harrison, and Grace Grondino.

The new play, *Mother*, by Jules Eckert Goodman, will be seen at the Grand Opera House, beginning March 30.

The Actors' Fund benefit will take place at the Auditorium next Friday afternoon. The performance will begin at 1 p. m.

John Drew will participate in the programme

of the Actors' Fund benefit with a sketch called *A Short Exposure*, by F. U. Anstey.

Mabel Taliaferro will return to Chicago Easter Sunday in a new production, *The Call of the Cricket*, following *Miss Patsy* at the Chicago Opera House.

John Drew begins a fortnight at Powers' to-night in *Inconceivable George*.

Maude Adams will be at Powers' following John Drew, in *What Every Woman Knows*.

Chauncey Olcott's play for his engagement at McVicker's, which will begin Easter Sunday, will be *Hagged Robin*.

Raymond Payne, who played the title role in *The Candy Kid* and showed unusual talent for light comedy, has joined the Academy stock as comedian.

The bills this week: Garrick, Frances Starr in *The Eastway*; Lyric, Frank Daniels; Grand Opera House, Grace George; Studebaker, Fourth Estate; Powers, John Drew; Chicago Opera House, Miss Patsy; McVicker's, Louis Mann; Illinois, Seven Days; Olympic, *The Fortune Hunter*; Colonial, *Such a Little Queen*; Court, *The Girl in the Taxi*; La Salle, *Flirting Princess*; National, *Seven Days*; Princess, *Miss Nobody*; Starland, *College*; Never Again for Me; Academy, *Nellie*; the Beautiful Chink Model; Critter, Texas Jack; Crown, *Fiske O'Hara*; People's, *Kathleen Mavourneen*; Bijou, *Chinatown*; Trunk Mystery.

Fiske O'Hara, whose popularity as a singer and an Irish star seems to be increasing steadily, is at the Crown this week in his new play, *The Wearing of the Green*.

In Wyoming will be at the Bijou next week.

OTIS COLBURN.

LOS ANGELES.

Ferris Hartman Has Many Friends Here—A Notable Production of the Passion Play.

Robert Mantell and his capital co. of players were the attraction at the Mason Feb. 28-5 and, though these performances of Shakespearean plays, together with those of Louis X. have been intellectual treats embellished with splendid stage settings, the attendance has not come up to the scratch set by the lighter attractions. Mr. Mantell's short stay was a rare treat and one long to be remembered. Blanche Walsh comes 7-12.

The *Man of the Hour* at the Belasco will enter its sixth week of tremendous success commencing 7-12.

Sweet Kitty Bellairs, which was the bill at the Burbank 27-8, and to which it has been difficult to obtain seats, will start its second week 7-12. This is one of the best productions offered by Mr. Morosco's superb co. for many a day and it is delightfully rendered. A more extended comment will appear in next week's letter.

Rebecca, in *Woman and Song*, held boards at the Majestic 27-8, and to good words for the engagement. This musical comedy review is more than satisfactory and met with general commendation. Commencing 7-12 and for the ensuing week, *The Red Mill*.

Ferris Hartman and his co. gave a capital production of *The Amer 27-8*, and the Grand Opera House was packed every night to hear and see this old time favorite. Commencing week 8 this co. will inaugurate a season of English musical comedy starting with *The Gipsy Girl*. Edith Mason will be introduced as the prima donna and Thomas Perse as the tenor of the co. An elaborate staging of this opera is promised.

Levy's Cafe has introduced a new feature in the cafe line, that of a large orchestra and such singers as Edith Helena, soprano; Helen Byron, comedienne; Rose Hovey Stevens, the girl with the baton, and a Spanish trio of singers. Levy's is now known as the Cafe Chantant, and this big, popular restaurant is more than packed every evening.

Commencing 14, and for six nights, William Stoermer will present at the Auditorium, under the auspices of the Franciscan Fathers, an elaborate and stupendous production of *The Passion Play*. There will be over 900 performers and singers connected with this production. Harry Girard, composer of *The Alaskan*, is to have charge of the choir of 150 voices, and J. A. Falls is to play the immense pipe organ during the performance.

The Actors' Country Club is in full swing. Its formal opening having taken place on Washington's Birthday, Henry Stockbridge, Lewis Stone and Dick Ferris are the officers responsible for its success and management and, though the clubhouse is somewhat distant from the immediate center of the city proper, it nevertheless will fill a great need and should be the scene of many future happy gatherings.

DON W. CARLTON.

PORTLAND, ORE.

Carolyn Elberts Won Distinction—Farewell Performance of Priscilla Knowles.

The Merry Widow was the attraction at the Banglow four nights, opening Feb. 27, and played to capacity houses at each performance. Mand Power in recital 7-12. Lombardi Grand Opera co. 8.

One of the strongest and best attractions at the Baker this season was Henry R. Harris' co. in *The Lion and the Mouse* week 27. Special attention should be called to the work of Carolyn Elberts, who gave a splendid portrayal of the role of Shirley Rosemore. Walter Edwards was also most ably cast as John Burkett Ryder, and the scene between these two rose to unusual dramatic heights. Others in the cast worthy of special mention, where H. Ross Davis, Charles Burbridge, Jean Howard, and Charles D. Pitt. The production played to big business on the week. As the Sun went down 6-19. The House of a Thousand Candles 20-26.

St. Elmo was produced for the second time this season by the Alton Stock co. at the Lyric week 27, and played to good business. The farewell appearance of Priscilla Knowles in the part of Edna Karle made a pleasing impression on the patrons of the Lyric, with whom she has been a great favorite. What Happened in Brown's 6.

JOHN F. LOGAN.

SPOKANE.

Will Archie and Luella Morey at the Spokane—Plans for Summer Amusements.

Snowdrifts and washouts in the mountains in western Washington and northern Idaho gave traveling co. no end of worry the week of Feb. 27. The little town of Connell, Wash., had as many delayed players as population for several days, among them being seventy members of A. Stubborn Cinderella co., who played at the Auditorium the week of 20. The Brewster's Millions co., who played at the Spokane, and all the performers from the Orpheum, Pantages, and Washington vaudeville houses in Spokane. Most of the vaudeville performers were on the way to Seattle, Walla Walla, and other western points.

Louis James, always a favorite with Spokane audiences, supported by Apple James and co., played in big business at the Auditorium in Henry Will and *The Merchant of Venice* 27, 28. Schumann-Holmes 7. Charles B. Hanford in *An American Lord* 9. Mrs. Leslie Carter in *Vesta Herne* 10-12. The Virginian 17, 18. May Robinson in *The Rejuvenation of Aunt Mary* 20, 21.

Wildfire, featuring Will Archie as Bud, a stable boy, drew large audiences at the Spokane the week of 27. The co. included Luella Morey, who had Lillian Russell's old part; J. K. Hutchinson, John Cavanaugh, and Nick Basil. *The Great Divide* 6-12. *The Lion and the Mouse* 13-19. The D. S. Lawrence Players, stock, 20, indefinitely.

Natatorium Park will formally open the outing season on May 30. The dance hall and the swimming pool will be opened early in May. Bowen's American Band has been engaged to furnish the music. The park will be conducted under the direct management of the Washington Water Power Co. Many new amusements will be added.

Al G. Barnes has completed plans for the opening of the season of the circus with 200 performing animals in Spokane April 18, under the auspices of the Traveling Men's and Retail Dealers' associations. The State armory will be used, and the ground adjoining it will be inclosed with tents. The animal circus will be the principal feature, but in addition there will be the seven other acts, with the usual ring performances and sideshows. Aviation will also be a feature. Slights being planned by Messrs. Clark, Stratton, and Peck. From Spokane they will start on their annual tour of twenty-five weeks, covering practically all of the territory west of the Missouri River, and finishing in Spokane, where the animals will go into winter quarters.

C. W. Parker's attractions will open the season in Spokane at a carnival under the auspices of a local organization. They will be assembled at the Interstate Fair grounds. The management will be in the hands of Ned Houghton and Steve Woods. R. S. Tyler, manager during the last two years, is not connected with them under the reorganization. Mr. Parker announces that the co. will carry twenty-six cars. One of the Paulhan machines will be featured as a free attraction.

Spokane Symphony Philharmonic Society will give a social and musicale in the Oriental Room of the Spokane Hotel, the middle of April. The next regular concert is announced for Easter Sunday, 27, at the Auditorium Theatre. Announcements made that the D. S. Lawrence Players will begin a season of stock in Dorothy Vernon of Haddon Hall, in the Spokane Theatre, 30. Mr. Lawrence will appear as Sir John Manners and Miss Kelton will have the title role.

Dick, a timber wolf, brought to Spokane as mascot of the Wolf co., will make its home at the Manito Park zoo. Arthur Williams, manager of The Wolf co., presented the animal to Charles W. York, manager of the Spokane Theatre, who turned it over to the city.

W. S. M'CREA.

PROVIDENCE.

Harry Beresford and Grayce Beebe Proved Very Popular Here—Good Bill at the Empire.

Occasionally there is much pleasure derived from witnessing a stage version of a favorite novel, and Rebecca of Sunny Brook Farm on view at the Imperial 7-12 won that distinction. The audiences were large and appreciative at all times. Edith Taliaferro had the leading role of Rebecca and made a charming heroine. Archie Boyd contributed the feature work of the performance by some very excellent acting. O'Hara and Harris' Minstrels 17-19.

Harry Beresford proved very popular at the Opera House 7-12 with *My Friend from Below*, and from curtain to curtain invested the performance with clever and witty humor with excellent results. Grayce Beebe was a successful and perhaps the most prominent of a good supporting co. Jacob F. Adler in *God's Punishment* 14. *The Merchant of Venice* 15.

After a most successful run of musical comedy at the Empire, Justina Wayne and an excellent supporting co. displayed the same with Beverly of Granstaff 7-12. It was the best performance of its kind seen at the house this season, and the large audiences attending were not slow to grasp the fact. Each and every member of the cast scored individual success. Three Weeks 14-19.

The Vanity Fair Burlesques held forth at the Westminster 7-12, featuring Billy Ritchie and Dick McAllister in the chief comedy roles. Dainty Duchess to follow 14-19.

Helen Reimer, to whom Edwin F. Albee presented a life contract last summer, will again be included in the roster of the Albee Stock co. at Keith's. Although hoping for a vacation this season, Miss Reimer has signified her intention to be here in time for the first rehearsal.

H. J. HYLAND.

MINNEAPOLIS.

Hundreds Unable to Get Seats at the Metropolitan—Good Bills by the Stock Company.

One of the most successful engagements, artistically and financially, ever known in the city was that of David Warfield, who appeared 7-9 at the Metropolitan in *The Music Master*. Hundreds were turned away, as it was the first glimpse the city has had of Warfield since the days of the Auctioneer. Olga Netherland finished out the week to excellent business in *The Writing on the Wall*. The Second Mrs. Tanqueray, and *Rapin*. Next week, *The Goddess of Liberty*, with Salina Fisher and George Parsons.

Good houses greeted the annual engagement of Thurston at the Bijou week of 6. Next week, Young Buffalo in New York.

St. Elmo was given an excellent production

by the Lyric Stock co. at the Lyric. Catherine Tower and George Senie Spencer appeared in the leading roles, and the others lent good support. Next week, *A Little Brother of the Rich*, which was recently seen here at the same theatre, with Hilda Spaulding, Ida Conquest and Vincent Serrano in the cast.

CARLTON W. MILES.

WASHINGTON.

A Notable Benefit Performance for the Actors' Fund—A New Musical Production.

WASHINGTON, March 14.—A Skylark, a new musical production under direction of Henry B. Harris, had its production to-night at the Columbia Theatre. The authors of the work are William Harris, Jr., who wrote the book and lyrics, and Frank G. Dossert, who composed the music, which is tuneful and melodious. The following is the cast: Casey, Courtenay En Avant, Eddie Garvie, Amelia, Patricia, Jack Perry, Christine, May De Sousa; Elberia, Grace King; Billy Kent, Ralph Nairn; Tom Handolph, Harry Partridge; Ruben Smith, John Slavin; Captain Cook, Howard Chambers; Dr. Reed, Jack Terry; Beaulieu, Clara Kimball; Hachius, Frank Belcher; Tuna Harrison, Brockhampton; Vanda, Jack Perry; Diana, Eddie Garvie; Jupiter, Howard Chambers; Neptune, Clarence Vance; Mercury, Hazel Cox; Cupid, Gertrude Taylor; Mrs. Elmore Willmending, May Enory; Helene Whistler, Jeanette Houston; May Manton, May Maloney; Gladys Currie, Estelle Perry; Nephew, Lila Benton; Sally Somers, Lillie Wilson; Gertrude Kingston, May Harris; Ollie Britton, Irene George; Manie Moore, Myrtle Martin. The first act is laid on board an ocean liner. Just as it is departing from New York, carrying a party of tourists whose ultimate destination is Greece. Here they hope to find enjoyment and pleasure in seeking out historic places. When fairly out to sea a storm arises, Neptune boards the vessel, and, announcing himself as a messenger from Jupiter, king of the gods, invites them, one and all, to Olympus to witness the coronation of the gods, they are to meet the great creatures of mythology. The second act discloses the Pantheon, where Jupiter, surrounded by the deities, meets the mortals and here begins a series of amusing situations and humorous complications that furnish fun and opportunities for the introduction of a number of catchy songs. After enjoyable experiences the mortals circumvent the traditions of Homer and Virgil with their strictly up-to-date methods, and return to earth after a brief but exciting period of sky-scraping and with the happiness and the joy of living. Throughout the story is interwoven with several love romances. The scenery is rich and beautiful, and spectacular in its magnitude. The chorus is unusually large and particularly handsome. The production was a real success. Next week, Victor Moore in *The Talk of New York*.

The engagement of Sir Charles Wyndham and his English company at the National Theatre is attended by large and distinguished audiences. The Molins is received in great favor. The company includes Miss Roberts, Sam Sothorn, Dorothy Thomas, and Frances Vine. Next week, Margaret Anglin in *The Awakening of Helena Ritchie*.

Baccarat, which presents Madame Marietta Oily, supported by a company of capable players, comprising Thurlow Bergen, John Emerson, Albert Gran, Melville Stewart, Franklyn Hurligh, Willis Martin, Donah Benrimo, Caroline Harris, Rosalyn Mundell, and Malvina Longfellow is the week's attraction at the Belasco Theatre. Next week, John Mason in *A Son of the People*.

At the Academy of Music Checkers is the offering for the week. James Gleason does excellently well in the same part. Dave Abraham, Jr., continues his strong original success as Dick Miller, and racketeer, and Laura Oakman, a talented Washington girl, is hit as Cynthia. Next week, George Sidney in *The Joy Rider*.

Under distinguished patronage, a benefit performance in aid of the Actors' Fund of America, will be given at the New National Theatre to-morrow afternoon (Tuesday). The President and Vice-Presidential families and leading foreign ambassadors and parties will accept the boxes and prominent places with a sold out house assured. The arranged programme presents the masses of orchestra of city theatres in overture, under Chris Art's direction, Madame Marietta Oily and company in the second act of Bernstein's play, *Baccarat*. Sir Charles Wyndham and company in *The Molins*. Margaret Anglin, assisted by Eugene Ormande and Gertrude Swings, in a premier of *The Correct Thing*—an Alfred Russel Wainwright play—which comes from Baltimore for the occasion. Trilby Frigiana, of An American Idea, also playing in Baltimore, comes over for an appearance in monologues and songs. The Henry B. Harris new musical company in one act of a Skylark, and leading actors from Chase's Theatre, the Academy of Music, the Gayety, and Lyceum theatres. The stage performance will be under the immediate direction of Fred G. Berger.

A serious attack of rheumatic illness forced Lulu Glaser to discontinue her audiences Wednesday and Thursday nights, at the Belasco Theatre, where the star was appearing in *Just One of the Boys* was closed.

Adeline Genee, the dancer star of A Silver Star, underwent a surgical operation last Tuesday morning. Suffering from an acute attack of tonsillitis, which was growing rapidly worse, it was found necessary to lance the throat, which was successfully accomplished.

Luna Park will not reopen this summer, and it is reported that the property of every description on the ground will be disposed of at private sale. The park was opened four years ago and has never been a big winning proposition. Probably the right people have never been in control. For the past three years the property has been operated by the Alexandria and Mount Vernon Railway Company. A new lease may be found between now and the opening of the summer amusement season.

Karl Jörn, tenor of the Metropolitan Opera company, sang at a musicale at the White House Friday night. Madame Yolande Mero, the assisting artist, gave a piano solo embracing a programme of rare excellence. Max Lebling was the accompanist.

The date of the appearance of the New Theatre company on its tour of the principal cities is announced at the Belasco for May 12, when three night performances and a matinee will be given. The repertoire on tour comprise the presentation of three classic plays—*Twelfth Night*, *A Winter's Tale*, and *The School for Scandal*—and five modern plays—*Strife*, *The Nigger in the Wood*, *The Alchemist*, and *Sister Beatrice*. The engagement here will open with a classic, after which standard and modern dramas will alternate.

Sunday night E. M. Newman gave his last illustrated lecture on African topics at the Columbia Theatre, his subject being *England*.

JOHN T. WARDE.

THEATRE AFFAIRS IN BOSTON

With a New Mayor, They Are Wondering About the Censorship—Henry Russell in Metropolitan Opera Directorship—The Children's Law—Bills of the Week.

(Special to The Mirror.)

Boston, March 14.—Boston theatregoers are speculating greatly as to the result of to-night's performance of *The Queen of the Moulin Rouge*. Last Spring it was looked at the Boston. Mayor Hibbard objected. The engagement was canceled. The election came around. Mayor Hibbard was defeated in a cavity. Mayor Fitzgerald knew nothing about queens or the Moulin Rouge either, so that when a new engagement was made at the Boston he had no reason to stop it. The law is very explicit, and the authorities have no right to stop a production before it is given. If it is wrong, a repetition can be prevented; but there is no premature censorship granted to the Mayor or anybody else. When the Watch and Ward Society and the Twentieth Century Club came along in advance—and they came twice—they were not aided in the least, but they made up their mind to be present, and so was everybody else in Boston, when the engagement opened with the biggest house of the season. Now, like the Spaniards, the playgoers sing "Terror! Terror!"

The *Traveling Salesman* is back in town again for a fortnight at the Hollis, but this time it is an entirely different cast from that which gave the piece for its long run at the Park last Spring. Frank J. McIntyre and Gertrude Coughlin are in their original characters, and Sarah McVicker is another Boston favorite who is in the cast.

These are Madame Lipkowsky's nights at the new Back Bay Opera House, for she appears in Lucia and also makes her debut in the comedy character in *The Barber of Seville*. One of the novelties of the week is *Lohengrin*, which was sung on the Western tour, but now takes its place in the bill here at the Saturday night popular performance. As soon as the regular season ends the company again goes on tour for a single week and the Metropolitan Opera House forces come back for a week in opposition to the Hammerstein forces at the Boston.

John Craig takes off his hat to St. Patrick's week with the stock company at the Casino and makes a timely revival of *Tom Moore*, in which Andrew Mack appeared here several seasons ago. It will only remain for a single week, for then he will put on *The Marriage of Kitty*.

Kyrle Bellamy and *The Builder of Bridges* has only this week left of their stay at the Colonial. Mr. Bellamy is one of the greatest favorites here, and while it is universally considered that he does not have the same chances that he did in *The Phil*, he has made an unquestioned impression in his new character.

This is the last week of the engagement of *Is Matrimony a Failure?* at the Majestic, and success is sure to be the finale. Frank Wertheim is one of the favorites who scores heavily in the production, and W. J. Ferguson always is well liked here. Of the ladies, Anne Sutherland is one who has had a specially cordial greeting back to Boston.

Raymond Hitchcock is certainly drawing the biggest crowd of the year to the Tremont, and the first week of the engagement of *The Man Who Owns Broadway* has broken records there. The standees have been so many that at times it has been impossible to see the stage. It is certainly coming to a run till the weather.

Another run that will continue for an equal period is that of *The Man from Home*, with William Hodge at the Park. This is the eleventh week of the engagement, but the House Full sign is still out at the door at least half the time.

There is also popularity with *The Midnight Sons* at the new Shubert, even if the Twentieth Century Club did think that it was a drop from Shakespeare, the opening attraction, but then they thought lots of things. Maude Lambert has made especially pronounced success in the leading character, and Clara Palmer is another one who is a decided favorite.

Vaughan Glaser is at the end of his extended engagement at the Globe with his production of the dramatization of *St. Elmo*. It has given a new life to the old novel, and has proved of interest. A novel feature this week will be a professional matinee, beginning at 11 a. m. The query is, When will the actors eat breakfast?

Still another dramatization of an old-time novel is at the Grand Opera House this week in the shape of *East Lynne*, which has not been given at that theatre since the visit of the late Ada Gray some eighteen years ago. Consequently it was a novelty to the new generation of playgoers which has grown up since the piece used to be a perennial favorite at the old Boston Museum with the old stock company. Grace Wolby plays the dual role.

Eva Fay leads the bill at Keith's this week with her exhibition of second sight. Jack Wilson is another special feature.

Ma Gosse continues at the Avenue Music Hall, where Willa Holt Wakefield is the chief newcomer of the week.

The burlesque attractions in town are: *Gaiety*, *Vanity Fair*; *Columbia*, *Broadway Gaiety Girls*; *Howard Athenaeum*, *Crazy Corner Girls*; *Casino*, *Millie Ann's Gay Masqueraders*.

Henry Russell, who is responsible for the building of the Back Bay Opera House here, and the installation of a body of resident singers has been chosen to be a co-director at the Metropolitan Opera House in New York next year, dividing the responsibility with Gatti Casazza. That will mean a closer union of the Boston and New York houses next season. This year it has simply meant the loaning of two or three of the secondary singers, but none of the real leaders of the Metropolitan company have sung in Boston, save for the week during the tour to Chicago, and the West.

There was an uncertainty about the next booking at the Majestic, and two or three difficult attractions were scheduled, but the date was finally secured by Mabel Hite and *A Certain Party*.

The bill for stage children had hard luck in the Joint Judiciary Committee, and it came to the Senate with an adverse report. A minority report was presented, however, so that the fight was transferred to the Senate, and will come up later in the week. The bill preventing arrests on scenes process, which was so desired by the actors who have found engagements in Boston a bugbear, was reported, and then later in the week it was recalled to the committee by its request.

Henrietta Crossman was elected an honorary

member of the Drama Club of Radcliffe last week and gave the girls an address on the advisability of writing comedy with an uplift. There has been a conference at the Mayor's office in regard to the policy of the moving picture houses, for the managers of the local association are of the opinion that they give too much vaudeville to correspond with their license. At any rate there is a much closer supervision just at present.

Beatrice B. Van Brummer, the Boston dancer, has been engaged by Charles Dillingham for a part in *The Echo*, with Richard Carle. She has been with Lois Fuller. Faith Moran, a Massachusetts girl, who has been singing in England, arrived here last week in on the "Ivernia." Her mother, who had been with her in London, died and was cremated, so that the daughter brought home the ashes for burial. Her father died while she was abroad.

Bennie Stone, one of the stage hands of the Shubert, carried in his pocket a glass jar containing dynamite caps, used in *The Midnight Sons*, and he was pushed against a brick building as he was passing along North Russell Street one afternoon last week. The result was a tremendous explosion, which smashed plate glass windows and seriously injured Stone and another man, Alex Flax, who was standing in a doorway. The Massachusetts General Hospital was not far away and Stone went there immediately and Flax was carried there, so that their lives were saved.

Isabel Hamilton, an actress, who came on from Chicago, and Thomas H. Kelly, special policeman at Waldron's Casino, were married last week by Rev. Eugene C. Webster, of the parish of All Saints. There was no honeymoon, as the bridegroom had to go on duty immediately. The bride closed her engagement in Chicago and arrived in Boston just before the marriage.

Ida Maltz scored another emphatic success when she gave her children's line of monologues, songs and stories at the Choral Club, Cambridge, last week.

A novel Shakespearean performance was given at Mrs. John L. Gardner's Fenway Court last week. The children who took part were all poor youngsters at the North End, who had been interested in the work of one of the college settlements. The play was *The Merchant of Venice*, and there was quite an outpouring of the Four Hundred, so as to aid the pottery and camp which are located at West Gloucester.

JAY BENTON.

BALTIMORE.

John Mason in A Son of the People—Margaret Anglin—The American Idea—Other Events.

Baltimore, March 14.—The American Idea, with Trilzie Frigana, began a week's engagement at Ford's to-night at a crowded house. The cast includes Arthur Lipson, Raymond Finlay, Mark Hart, Tony Hart, Hugh Andrews, Rose King, Lottie Burke, Myrtle Gilbert, Beatrice Whitford, Lois Hilton, and Edith Ross.

Quite unexpectedly John Mason appears this week at the Auditorium in *A Son of the People*. The company includes George Fawcett, Walter Hale, Frank McCormick, Carl Anthony, Will W. Crimann, William Randall, Louis Bresh, Thomas McLane, Fred Ganthoff, Horatio Hall, Frank Bentley, Katherine Keirland, and Ivy Trostman.

In the *Awakening* of Helena Ritchie, Margaret Anglin at the Academy of Music is exploiting her art and charms. Her return to this city, after a prolonged absence, was marked with true enthusiasm. The supporting company includes Eugene Ormonde, John Findlay, Charles Wyngate, Charles Rowan, George Probert, Walter Howe, Gertrude Swiggett, Raymond Hackett, and Sally Williams.

Ward and Vokes in *The Promoters* is the attraction at the Holiday Street. Black Patti will follow.

Mischa Elman, the violinist, scored a great success in the concert at the Lyric Tuesday evening.

The Barber of Seville was sung by the Metropolitan Grand Opera company at the Lyric Friday night. The new prima donna, Elvira de Hidalgo, won enthusiastic applause.

HAROLD RUTLEDGE.

A RAINY DAY CROWD.



This picture represents the throng about the Academy of Music, New York, on a rainy day during the recent engagement of

CINCINNATI.

The Love Cure, Old Dutch, All the Comforts of Home and Other Bills for the Week.

CINCINNATI, March 14.—The Love Cure is at the Grand this week. The singing by Charles Ross, Elgie Bowen, Florence Reid, and others is excellent. Next week, Olga Netherland in repertoire.

Low Fields in *Old Dutch* began a week's engagement at the Lyric last evening. The company is large, among the prominent being John E. Houshaw, Eva Havemort, and Ada Lewis. Howe's moving pictures 20-20.

All the Comforts of Home is revived by Manager Fish at the Olympic, the home of the Forepaugh Players. Henrietta Vaders, a former member of the company, returns for the rest of the season and appears as Mrs. Bender. Ida Adair as Miss Bender and George Barber as Alfred Hastings. The attendance could not be better without experiencing an overflow, which was the result last week, when St. Elmo was the bill. Next week is *Marriage a la Mode* and *A Happy Pair*.

The attraction at the Walnut this week is *The Lion and the Moose*, which is causing another capacity attendance. Among the players are Oliver Dowd Byron, Clifford Leigh, and Raymond Stratton. Manager Schooley will have on the boards Norman Hackett in *Classmates* 20-20.

Minnie Seligman and company head the bill at the Columbia in an interesting dramatic play called *The Drum of Doom*.

Manager Harry M. Holden is presenting at the Lyceum this week *Thelma*, a thrilling story of Norway. Marguerite Neville plays the title role, and John Lane Connor appears as Sir Philip Errington. The *Minor-Major* Jardin de Paris Girls, in two new burlesques, *Midnight Paris* and *A Circus Day*, are at the People's.

A. J. McNAIR.

SAN FRANCISCO.

William Desmond to Appear at the Alcazar—Some General and Personal Gossip.

The Columbia had a very superior attraction for week ending 6, and a full house was present at each opera. The singers were of the first order, and the short season proved enjoyable to the audiences and profitable to the management. Madame Rivra, Dolores Fran, Adalgisa Bonagelli, Giuseppe Maggi, Y. Viola, P. El Rna, Attilio Maurini, Marina Calvi, Angelo Antola, Adalgisa Glana, and A. Niri, were the leading singers who took part. The Merry Widow will be seen at this house 7. On the last visit the theatre could not accommodate all who wished to witness this attraction, and this engagement ought to be successful.

The Van Ness had a big number in McIntyre and Heath in *Hatti*, whose performance was better than anticipated, and in consequence of which the box record was larger than figured on. On the afternoon of a McIntyre and Heath co-played the Kolb and Dill team a game of baseball for the benefit of the Actors' Fund, and lots of sport was the order of the day.

The Alcazar presented Miss Vaughan as Tess in *Tess of the D'Urbervilles* on evening of 1, and she achieved great success in the murder scene. The cast was excellent, and included John Ince, Will Walling, Burt Wessner, Jesse Mendelsohn, Herbert Farjeon, William Garwood, Howard Hickman, Charles Trowbridge, Walter Belasco, Adèle Belgrade, Ruth Ormsky, Bessie Barriscale, Ann Lockhardt, and Grace Travers. *Classmates* was the following bill, with William Desmond, the new leading man, making his first appearance here.

The Princess has another success in *The Merry Widow* and the Devil, presented by Kolb and Dill. McIntyre and Heath co-played the number now on the board.

The Savoy had another good bill in *The Spoilers*, and a lively one to follow in the shape of *The Gingerbread Man*.

Florence Roberts at the Novelty did nicely with *Gloria*, which will continue as the bill for the week to come.

The students of the Lick High School presented *A Scrap of Paper* at the Valencia 5. The senior class present a play each year; last year's being *What Happened to Jones*.

The merchants in the northern part of the city protested against the closing of the Grand Theatre, which was caused by lack of patronage.

The Appellate Court rendered a judgment in favor of Lucia Jewell for \$300 against the Colonial Theatre, now the Savoy. This litigation has been in the courts about two years.

Frau Tillie Koenen, the Dutch leader singer, will give concerts at the Garrick 13 and 20.

Maud Powell will give a concert on 28, and

she will be the feature of the Easter Concert of the St. Francis Musical Art Society.

The Central changed from moving pictures to melodrama 6, and the introductory play was *The Queen of the Outlaw King*.

Gramman's Theatre has progressed to a completed frame work, and immediately across Market Street, the entrance to a new 10, 20 and 30 cent house is being completed.

A. T. BARNETT.

SEATTLE.

The Virginian Draw Big Houses to the Grand—Russell and Drew's Stock Co. Returned.

At the Moore Maud Powell, violinist, assisted by Waldemar Leachowsky, pianist, gave an excellent recital Feb. 27, but owing to the unfavorable weather the attendance was small. Madame Schumann-Heink, under the auspices of the Ladies' Musical Club, 28, drew a large audience, which showed its appreciation of the excellent programme by liberal applause. Dark 1, 2. The next attraction was Mrs. Leslie Carter in *Vesta Ris* 3-5, which opened to a large and enthusiastic audience. Mrs. Carter was accorded a flattering reception. In the cast were Florence Malone, Alice Butler, M. J. Hatcliffe, Charles Gray, and other talent. A *Strut-born Cinderella* 6-12.

Alhambra dark 27-8.

The Virginian 27-8, was presented at the Grand by a capable co, before large and medium houses, which thoroughly enjoyed the performances. William L. Gibson appeared in the title role, while Mabel Wright was leading woman. In the cast were Eleanor Wilton, Marie Danton, Marshall Farnum, Harry Holliday, Charles R. Gilbert, C. H. Robinson, and others, who contributed to the success of the performance. The *Lion and the Moose* 6-12.

At the Seattle the return of Russell and Drew's Stock Co., under the management of R. H. French, elicited considerable interest and enthusiasm and its offering, *Wedded*, 28-9, drew a big capacity house. William C. Dowling as leading man was well received. Neva West as leading woman acquitted herself with her usual skill and ability. Claire Sinclair in the title-part was very effective. In the cast were Mrs. Marie Frances, Anita Allen, Trus Boardman, Edward Kellie, Charles Connors, Verne Layton, and other favorites who rendered efficient support. Same co. in *Sal*, the Circus Gal. 6-12.

The Del S. Lawrence Players at the Lolo gave a creditable presentation of *Camille* 28-9. Before audiences averaging good business, Jane Vivian Kelton appeared in the title-role with effect. In the cast were Florence Chapman, Daisy Darr, Clara Meyers, Mr. Lawrence, Carl Stockdale, Alf T. Layne, Ralph Belmont, and others who showed their skill and ability to good advantage. Same co. in *Monte Cristo* 6-12.

Aravalanches in this State and in the State of Idaho have wrought great destruction of life and property in the mountainous sections. Floods and snow blockades have also occurred in different parts of the State, involving much delay and inconvenience along various railway routes.

BENJAMIN F. MESSEHURY.

SALT LAKE CITY.

Helon Lackays Made Many Friends—Frederick Allen Devotes Time to Play Writing.

A select concert was given at the Salt Lake Theatre 1 by Sybilla Clayton and Mr. Kieselberg to a small and highly pleased audience. Robert Elms and his excellent co. in *A Man's Man* to good business. Grace Henderson, Howard Hall, Josephine Lovett and Montee Johnstone were each much in favor with audiences. The *Round-Up* 7-12.

The Colonial had a splendid week, both as to business and attraction, presenting Max Farnman and a strong cast in *Mary Jane's* Pa. Little Gretchen Hartman and Helon Lackays shared honors with the star. Nina Almsco, Dorothy Phillips and Grace Spawett were clever. Houses were practically full entire week. Brewster's Millions 6-12.

At the Grand the Theodore Lorch Stock Co. presented *College Chums* entire week to good business. Cecil Fay shared honors. Co. generally good. Next week, *A Father's Devotion*. At the Banglow the Mack-Leone stock co. in *All of a Sudden Paddy*, to fair business.

Frederick Allen, author of several successful plays, left the Mack-Leone Stock co. with whom he has been identified for a long time, in order to devote his entire time to play writing and producing. He will make his home in Salt Lake for the present.

It was with the utmost regret that the many friends of Louis James in this city heard of his death. Since his noted engagement with Laurence Barrett in 1884 at which time *Verdiana* and *Michael*, and *Francesca* he himself presented, he has been a continual favorite and his periodical visits have been looked forward to with pleasant anticipation.

Artura Bernardi gave a novel quick-change act at the Orpheum, which made the hit of the season. An entire drama is given, the various changes from male to female characters being done with a dexterity never before seen here. The Temple City Quartette, a new Salt Lake organization, filled a vacant number and made such a hit that they were at once put on the road.

Work on the new Morris Theatre is now fully launched. It will cost, so it is said, a quarter of a million.

C. E. JOHNSON.

DALLAS.

Wright Lorimer Greeted by Enthusiastic Audiences—All Week—Coming Attractions.

The Shepherd King made a week's most successful run at the Opera House, closing 5. The production was excellently well put on, and even after the several years in the past, Mr. Lorimer was still full of the vigor and force that made his role of David so acceptable from the beginning. The audiences were enthusiastic, and made much of Lorimer, who, in consequence, was compelled almost nightly to make concessions to a certain extent. One marked feature during the progress of the run was the very noticeable increase in the attendance, until as the week neared the end, it was almost necessary to use the S. O. sign. The work of Brigham Horne in the character of David was of marked excellence. His rendition of the part of David's erratic King was a finished and splendid piece of acting. A *Strut-born Cinderella* 7, 8. King Dodo 9, 10. The Third Degree 11, 12. L. L. LAUDER.

QUAKER CITY THEATRES

The Strike Paralyzing Business—Only a Few Attractions Doing Well—A Children's Theatre—New Theatre Company in Strife—Hilliard Does Good Business—Notes.

(Special to The Mirror.)

PHILADELPHIA, March 14.—The strike of the street railway employees of the Philadelphia Rapid Transit Company has passed into its fourth week, while the sympathetic strike of general trade unions over a week old.

Thousands of men in addition to the railway employees are idle, and their number has materially increased the past week. The total on strike, however, is nothing near the number claimed by the labor leaders, but it is pretty safe to say that it will reach 50,000 to 60,000.

The effect upon general trade is making itself felt more and more each succeeding day, and nowhere to a more marked extent than among the city's leading theatres, all of which have remained open, as the employees and musicians did not "go out," as had been announced they would a week ago. These houses could have remained dark, however, so far as business was concerned. Attendance in the aggregate was the smallest of any week since the strike began.

This is rather peculiar condition of affairs when one considers the character of the attractions, the fact that many car lines are being operated almost upon their regular schedule, and there have been no serious outbreaks on the part of the strikers.

Notwithstanding all this, attendance at the principal theatres has been light. Sir Charles Wyndham in The Mollusc, at the Broad, had a night or two of fair patronage early in the week, but it later on dwindled to very lean houses. De Wolf Hopper in A Matinee Idol, at the Forrest, also started off well, but in the case of the Broad, attendance fell off as the week progressed. Robert Hilliard was more successful in A Fool There Was, at the Garrick; in fact, business at this theatre was the best of any of the leading playhouses. Marie Dressler in Little's Nightmare, at the Adelphi, barely held its own as compared with the preceding week the size of her audiences must be regarded as at least satisfactory. Business at the Lyric, where the Southern-Marlowe combination are appearing in repertoire, was disappointing, while The Queen of the Moulin Rouge did poorly at the Chestnut Street Opera House. Attendance at the Walnut, where The Goddess of Liberty is on for a run, had no cause for complaint, while the Orpheum Players, at the Chestnut Street Theatre, and Keith's did exceptionally well.

The Southern-Marlowe engagement at the Lyric, if not entirely satisfactory from the box office point of view, must certainly be regarded as an artistic triumph for the two stars. This is conceded by press and public alike; in fact, the opinion is general that they have never appeared to better advantage in this city. This and tomorrow evening, Taming of the Shrew will be given, to be followed Wednesday night by Hamlet. Twelfth Night will be produced Thursday and Friday evenings, and As You Like It Saturday, matinee and evening. Next week, Emma Carus in The Motor Girl.

There is some talk here of Marie Dressler's engagement in Little's Nightmare remaining at the Adelphi for six weeks. Settle the strike and there is no doubt as to the financial result, for merry Marie is popular in this city, and she has unquestionably made Little's Nightmare a success. It may be added also that Ned Wayburn, who staged the play, has some new features and novelties in preparation, which will be introduced from time to time.

The Queen of the Moulin Rouge closed its engagement at the Chestnut Street Opera House on Saturday night. This week The Barrier with Theodore Roberts and Florence Rockwell in the leading roles.

A captivating co-her, and Kathleen Macdonald is concealingly cast in the part of dittoous and winsome young girl. The remainder of the cast was efficient in every respect. This week, Heartsease.

If the plans of C. Elwood Carpenter and a group of capitalists are successful Philadelphia will have a children's theatre, the first of the kind in the United States. Options on two pieces of property have been obtained and plans have been ordered prepared for a modern theatre, which will accommodate 1,800 persons. The sites under consideration are on Broad Street, below Girard Avenue, and on Broad Street, near Columbia Avenue. The actors will be taken from the ranks of the little folk.

William A. Brady announces that on Tuesday evening, March 22, he will produce a new play, called The Detective, at the Walnut. It was written by Rose O'Neil, of London, and was "tried out" at Red Bank, N. J., March 4. It is described as a polite melodrama.

Graustark is this week's attraction at the Girard. Next week, Three Weeks.

The University of Pennsylvania's Mack and Wig Club will present The Legend of Mahomet at the Chestnut Street Opera House week beginning March 28.

Kyrie Bellows follows Waste at the Broad for two weeks, beginning March 28. Brewster's Millions is at the Grand this week. The Yankee Prince, with Tom Lewis and the original company, follow on March 21.

Captain Swift will be given by the Orpheum Players at the Chestnut Street Theatre next week. A Gentleman of France is announced for March 28.

Mrs. Patrick Campbell, the noted English actress, made her vaudeville debut in this city at Keith's last Monday and proved a big drawing card. It was certainly aggressive management for the Keith people to offer such a headliner. Mrs. Pat was as beautiful as ever, but she did not shine to advantage in the sketch Expiation, a little Russian drama. It does not carry conviction. Neither does Mrs. Campbell's acting, her part being rather indifferently portrayed. Leslie Kenyon was her principal support.

Ward and Vokes in The Promoters were at the Grand Opera House last week, although it was understood at the close of the preceding week that on account of the strike the house would remain dark. The management was fortunate in reconsidering their decision, as business was fairly good during the week. The Promoters, however, did not do much better than to Lucy Daly, who was in the cast.

The New Theatre company, of New York, will next Friday afternoon produce at the Adelphi John Galsworthy's drama, Strife, a story of the struggle between capital and labor. A story is going the rounds that important interests—political, financial and labor—have been invited to attend.

McFadden's Flats will be at the National this week. JAMES D. SLADE.

PITTSBURGH.

Lulu Glaser and Mlle. Genes—The Christian by the Stock Company—Other Bills.

PITTSBURGH, March 14.—Business at most of the theatres last week showed a marked improvement, but still like during the current week, as the attractions at the principal playhouses are not as strong.

The Melting Pot was seen at the Alvin last week and seemed to meet with the approval of the large audiences. Walker Whitcomb was very little known in this city, but hereafter by his thoroughly artistic and very fine portrayal of David Quixano, he will certainly be remembered. Lulu Glaser, a native of Allegheny, now the North Side, and her company, in Just One of the Boys in this city, a production of the French Opera company, of New Orleans, in eight acts, at the usual house prices: John Mason in A Son of the People, and Sam Bernard in The Girl and the Wizard.

Maudie Adams in What Every Woman Knows drew capacity audiences to the Nixon all of last week. The Silver Star, with Mlle. Genes, is the current week's bill, with Follies of 1909. Fritz Scheff in The Prima Donna, and the Metropolitan Grand Opera company following.

The Lyric was largely attended last week, where Brewster's Millions was acted by a capable company and gave a satisfactory performance. Thurston, the maricane: The Old Homestead, and Mrs. Wicks of the Cabbage Patch are untried.

ST. LOUIS. Viola Allen and Marie Tempest Visitors This Week—Work of the Stock Companies.

ST. LOUIS, March 14.—Lillian Russell played a week's engagement at the Century last night in the farce, The First Night, supported by Albert Andrus, Julius McVicker, Sidney Booth, and Lussana Westford. The Russell following was large and loyal.

Lew Fields appeared in Old Dutch at the Garrick, scoring a hit to large houses. As Strandsand (Old Dutch), penniless, stranded and fond of children, Fields was heart-warming. Alice Heroy sang well in several catchy vocal numbers. Several capable players appeared in the cast, which included Ada Lewis, John Henshaw, Eva Davenport, and Vernon Castle. The chorus was a typical feature.

The Follies of 1909 held out at the Olympic, starring Eva Tanguay, who doesn't sing and doesn't care even now. The Tanguay speed is manifest in seventeen lightning like scenes. The star sprung a surprise in ballet dancing ability and several delights in the way of tuneful songs. Bessie Clayton was prominent among the dancers for reasons pleasing and otherwise. The chorus was redolent of a hard run and wear and tear.

Arizona played the American last week, recalling past stars and past popularity. Ernest Allen in the role of Henry Canby, and Alma Bradley, his wife, supported by a capable company, restored the ancient favorite to its own, for a time pleasing good houses.

Die Hochzeit von Valen (The Wedding of Valen) was presented at the German Theatre, the German Players as a benefit for Bertha Walden. Miss Walden portrayed Sando, the Gypsy girl, in a manner true to type. Karl Birnbach as Josef Fortunat struck a lovely note that brought full response. The support was of its usual excellence.

The Imperial Players put on a version of Du Barry. William Jossay did well as Narcisse Du Barry. Ethel Clifton did her best work as Jeanne Du Barry. The company in support did uniformly excellent work.

Havlin's presented Wm. H. Turner, of David Harum fame, in a new role as The Sporting Deacon. In the well staged County Fair scene Mr. Turner did consistently strong and quick acting. The support was fair.

Bills this week: Garrick, Viola Allen in The White Slave; Olympic, Marie Tempest in Penelope; Century, Arizona; American, The Clansman; Imperial, Under Two Flags; Havlin's, In Wyoming; Odeon, Das Maedli als Reckent. FREDERICK L. DOYLE.

NEWARK.

Record Shows Two Weeks of Good Business—Bills for Next Week.

George Evans and his Honey Boys played to big houses Feb. 28-31 at the Newark. Among those having prominent parts were John P. Rogers, Vaughn Comfort, John King, Karl Benham, Sam Lee, Clarence Marks, Alexander and Scott. Henry Miller in The Great Divide 7-12, supported by a excellent cast, was well received. Laura Hope Crews and Mr. Miller were recalled several times at the end of the second act. A Gentleman from Mississippi 14-19, with Thomas A. Wise and Douglas Fairbanks. Alma 21-26.

Anna Rivers was presented at the Columbia 28-5, with Beulah Forsythe in the title role, and a special matinee on Friday was given, presenting Marion Gray. East Lynne 7-12 to the usual big business. Grace Welch as Madame Vine and Lady Isabe was excellent and the same may be said of Rosie Lansing, who played Barbara Hale. William Lennox, Joseph Henley and Norman Bean and balance of cast were acceptable.

The Columbia Bursquers packed Waldman's Opera House 28-5, and following was The College Girls 7-12. Among the runners-up were B. M. Knowles, Clara Hendrix, Fanny Brice, Joe Fields, George B. Scanlon, Joe Pelletier, Willie Weston, Edith Perfray, Florence Barry and May Florine Linden. Rose Sydel's London Belle 14-19.

Morning, Noon and Night was a great success at the Empire 28-5 and the Cherry Blossoms kept things lively 7-12. Lilly Perry, Granville, Mack and the Monk, Edith Mellor, Edward Markay and Bob Cunningham, the Mario Trio, Georgia Andrews, Mabel Leslie, Dot Richardson, Murray Bernard, Lew Arker and John Perry. The Ducklings 14-19. Billy Van was compelled to withdraw from the programme after the Monday matinee on account of illness.

Una Abell-Brinker, who is remembered for her good work in stock several seasons ago, held nightly receptions at the American Music Hall 7-12. Miss Brinker presented The Eleventh Hour, which is reviewed in the New Act vaudeville column. GEORGE S. APLEGATE.

SAN ANTONIO.

Eva Mae Carey Phased the Opera House Patrons—News of the Stock Company.

At the Opera House A Stubborn Cinderella Feb. 28-1 drew well filled houses. Harry Stone was very funny. Eva Mae Carey, very pretty, sang well and pleased all. The balance of the cast was fully up to last year's standard in every respect, and in some spots even better. This was particularly true of the chorus. The scenery was fresh and very pretty. George Primrose and his minstrel men entertained good sized audiences 2-5. A feature of the evening performance, night 2 was the occupancy of all the downstairs boxes by the members of the Detroit Baseball Club, who were the personal guests of Mr. Primrose.

The Prince Chap 4, with Elliott Dexter in the name part pleased the patrons. The cast, as a whole, was very good. Rose Melville in Six Hopkins 6, 6 pleased fairly good sized audiences. In this part Miss Melville has created a role that is unique and enjoyable. The production has been well preserved, and the specialties were if anything better than ever. The Third Degree 8-9. The Thief 10-11. King Dodo 12-14. Wright Lorimer in The Shepherd King 20-26. The Prince of To-night 29-30.

Texas, presented by the Isabelle Lowe Stock Co. at the Empire, 27-8. Joseph Lehmann as Tark, an old timer was a good piece of character work. Ted Woodruff, a new member of the co., played the part of Pasquale, the half-breed, in a very effective manner. H. Guy Woodward was a "scream" as Oklahoma. Much praise is due Mr. Woodward for the setting and stage arrangements. Miss Lowe as Texas West was an ideal ranchman's daughter. St. Elmo 6-12.

The Detroit Tigers Baseball team are here to practice for several weeks. Games will be played with other big leaguers who are training in other Texas cities. HADEN F. SMITH.

TOLEDO.

Mabel Rowland and Thurston Hall Well Received—Otis Skinner.

At the Valentine Otis Skinner and an excellent co. presented Year Humble Servant to a large and enthusiastic house 17. There were many curtain calls and Mr. Skinner was prevailed upon to make a speech, which he gave in his usual graceful manner. The Pittsburgh Orchestra, under the auspices of the Kurydice Club, played a large audience 8. Rose Stahl 12. Maude Adams 16. Polly of the Circus 17-19.

Thomas Jefferson in Hip Van Winkle drew fair sized houses at the Lyceum 8-9. A Knight for a Day 10-12. The Squaw Man 18.

Howard Tuttle, who made many friends here last Spring, when he was scenic artist for the Lyceum Stock co., is in the city. He has been engaged in the same capacity for the Lyceum players and comes several weeks ahead to start some heavy scenic work necessitated in the first bills to be produced.

The Auditorium Players began their season of stock at the Auditorium with The House of a Thousand Candles for the opening bill. The co., headed by Mabel Rowland and Thurston Hall, were well received by a large house. Others in the co. are Lois Francis Clark, Amy Dale, Clara Spanier, Margaret Lewis, David Kirkland, Edward Hanner, David Miles, Francis Conlin, Paul Quinn, John Crotty, William Sperra, Cameo Kirby, with Dustin Farnum, will be the attraction for one night, 12.

A Good Fellow played at the American 6-12 by the Paycom Stock co.

The Glasgow Girls are at the Empire 6-12. The Follies of New York and Paris 13-19. Jules Hurlig, of New York, head of the theatrical firm of Hurlig and Seamen, and lessee of the Empire and Arcade Theatres, is in town for a few days in connection with his firm's local interests. E. M. HERB.

JERSEY CITY.

Tom Lewis Appeared to Advantage at the Majestic—Good Business All Week.

The Yankee Prince, which was presented at the Majestic Theatre 7-12, proved to be an excellent attraction and the business has been immense. The music was catchy, the action quick and the ensemble picturesque. Tom Lewis was the star, appearing as the sport, Sherman Wade as the politician was capital. Charles King as Percy imitates George Colman to perfection. Frank Hollis as the Earl, Farnell Pratt as Webster, John Haphasi as Fielding were all good. Lois Hoffman was the Mrs. Fielding. Lois Rhodes as the belle and Mildred Elsie as the villainous Lillian were excellent. St. Elmo 14-19. Beverly of Graustark 21-26.

The Academy of Music is doing capacity business every night with moving pictures and vaudeville. The Keith-Proctor Theatre is also packing the house every night with the same style of show.

T. H. Percelle (Frank Brown), a hypnotist, died here 10. He was a member of Montpelier, Vt., Elks, Hartford Lodge of T. M. A., and the Masonic fraternity. He has no relatives as can be found at present.

The Broadway Gaiety Girls drew large houses at the Bon Ton Theatre 3-5 and gave a fair entertainment. Carlton and Terry are clever comedians and Harry Antram and Zella Peters do a good sketch. The Sam De Vera co. came 7-9 to very good business with a neat show. Matt Kennedy is the excellent comedian and he has lots of new stuff. T. G. Gibson and Adele Hannay do a neat sketch. Coxy Corner Girls 10-12. The Big Review 14-16. WALTER C. SMITH.

TORONTO.

Mabel Hite and Mike Donlin Provided the Fun—Old Favorite at the Opera House.

The attraction for the current week 7-12 at the Princess Theatre was Anna Held, starring in Miss Innocence. This attraction, which played for eight months at New York, created a furore in this city, drawing capacity houses during its entire engagement. Miss Held is a typical Miss Innocence and portrayed the type with excellent effect. She was well supported by Charles Bigelow. Ben-Hur 14-19.

Mabel Hite in the humorous farce entitled A Certain Party proved a decided success. Miss Hite was most charming and assisted by Mike Donlin, the famous baseball player, provided plenty of fun, such has not been seen in the city for some time. An excellent co. rendered good support. Jefferson De Angelis in The Beauty Spot 14-19.

That ever delightful play, in Old Kentucky, with its variety of musicians and Southern melodies drew large patronage for the Grand Opera House for the week 7-12. The management reports capacity houses for the entire engagement. Pierre of the Plains 14-19. CHESTER E. IRONSIDE.

CLEVELAND.

Allen Hodgson Gave Entire Satisfaction—Policy Changed at Two Houses.

Allen Hodgson made a distinct hit in the part formerly taken by Fritz Scheff in The Prima Donna at the Euclid Avenue Opera House 7-12. Eva Tanguay in Follies of 1909 14-19.

At the Colonial Theatre 7-12 grand opera was the attraction and was well patronized. Dustin Farnum in Cameo Kirby 14-19.

The farewell week of the Prospect Players 7-12 at the Prospect Theatre was a revival of Sapho. This theatre will hereafter give select vaudeville and picture plays.

The Man of the Hour was presented by a good co. at the Lyceum 7-12. Eight Bells 14-19.

The Cleveland Theatre will hereafter be given over to vaudeville. WILLIAM CRATON.

MEMPHIS.

The Arvine-Benton Company Did Well—Good Bill at the Lyceum.

At the Bijou the Wayne Musical Comedy co. appeared 7-12, giving The Governor, The Girl and the Wise Guy, also The Money Maker, to pleased houses. The Sporting Deacon 14-19.

The Arvine-Benton's production of The Two Orphans at the Jefferson 7-12 was a great success. Three Twines follows 14.

At the Lyceum Mabel Tallaferra and her excellent co. in The Call of the Cricket packed this popular house for three performances 7-9. W. H. Crane comes 10. WILLIAM A. SMITH.

AROUND VARIOUS CIRCUITS

News Items of Interest to the Producing and Touring Manager— Closing of the Season in Many Cities and Towns—Plans for Next Year.

The theatrical year is drawing to a close in many towns of the South, and in spite of the lateness of the season business is reported as being excellent. At Florida plans for another tour of this territory. Several stars of prominence continue to draw big houses.

American Theatrical Exchange.

A. Wise, president of the Exchange, returned from a trip over the circuit a short time ago and reports that prospects are very encouraging for the coming season. Some of the towns he visited were Galveston, Houston and San Antonio, in which new buildings and hotels are being erected.

Receipts at Galveston, Texas, so far this season exceed any in the past eight years.

Many new railroads in Texas contemplate train services which will help theatrical business.

The recent bookings for Texas on this circuit for the coming season are: The Girl in the Taxi, The Gay Hussar, The House Next Door, and The Fortune Hunter.

Gasterville and Hamilton have been added to this circuit and new houses have been completed in both towns. The new railroad, which is nearly completed, extends from Hamilton to Gasterville, terminating at Temple.

The Danmorch Orchestra will play the largest concert in Texas the last of April en route to the Coast.

Al. Fields contemplates a late tour through Oklahoma this season. Business has been exceptionally good.

King DeLo, which is playing to phenomenal business, is now playing through Texas, and from reports the company is nearly equal to the original one.

American Associated Theatres.

Franklin Woodruff is going out on a Spring tour and opens in The Call of the Wild at Mahanoy City, Pa., Easter Monday.

A. G. Delamater and William Norris' production of Beverly, Eastern company, which has been playing the week stands exclusively will play this circuit beginning in April. This attraction has broken records in all of the houses which it has played.

Edwin Forrest is putting out a short Spring tour of This Woman and That Man, Maxine Elliott's Theatre success, carrying the regular production.

Florence Davis closes her tour through Mississippi shortly in Are You a Suffragette?

Nantaneli, the hypnotist, is playing this circuit in Ohio and Pennsylvania during the months of March and April out with Ole Olson, doing one-night stands through Pennsylvania, after which he will continue on the Stair and Haylin time.

M. Bodin's Jolly American Tramp continues drawing good business.

Ben Biedel will tour Black Patti through the Northern Summer resorts of New York beginning in August.

Wagnahals and Kemper are arranging their time for next season and their big New York success of Seven Days promises to be better than the first.

B. C. Whitney's successful musical comedy, They Loved a Lassie, is now on route on the Western time around Chicago and indications prove it to be an immense drawing card, as well as another musical effect.

J. Neppell, who soon closes his successful season of A House of a Thousand Candles, but who will also put another company of the same name on tour for next season, has a new play which he will put out on one night stands the coming season.

C. A. Burt's Southern Circuit, Inc.

J. H. Hunt, manager of the Opera House at Gainesville, Fla., has leased the house to Jake Joel, of Athens, Ga., who will now operate several bill posting plants through the South. The theatre will be remodeled and made up to date.

J. G. Conner has assumed the management of the Citizens' Theatre at Murfreesboro, Tenn. He advises us that the house has been remodeled. The last three attractions there played to standing room only.

Harry Scott company is arranging a route over this circuit for the musical extravaganza The Wizard of Wiseland for next season.

Arrangements have been made for The Widow Perkins to play this circuit.

R. Voelkel, manager of Black Patti musical comedy company, has just arranged for this attraction to play return dates over this circuit this coming season. Contracts have been fully executed.

R. E. Starnes has assumed the management of the Opera House at Oxford, N. C. He informs us that he is making all necessary improvements and when the Opera House is completed for next season's business it will be a new and up-to-date theatre.

A route is being arranged for Marks Brothers' attractions to play this circuit the coming season.

Baker and Castle advise that they will arrange routes for Granetark and In the Bishop's Carriage for the Southern territory for next season.

A. G. Delamater and William Norris (Inc.) announce that they will book their attractions through the Southern territory for season 1910-1911.

J. J. Coleman's Circuit.

A few of the recent bookings over this circuit for next season are: The Newly Weds, The Three Twins, The Girl in the Taxi, Happy Holloman, The Soul Kiss, The Girl from the U. S. A., Blanche Walsh, The Third Degree, The Traveling Salesman, Just Out of College, A. G. Fields' Minstrels, and The Climax.

W. F. Mann is sending his Married in Haste Company over this circuit next season.

Wagnahals and Kemper have booked Seven Days over this circuit for next season.

W. F. Mann's The Fighting Parson company are doing nice business through Arkansas.

Little Johnny Jones company did good business through southern Missouri, Arkansas, and Louisiana the past two weeks.

The Three Twins, pronounced by the press and the people one of the best musical attractions in years, has been delighting capacity audiences through Louisiana.

Mort. Singer's The Prince of Tonight company, featuring Harry Woodruff, have been doing splendid business through Mississippi.

The theatres in Natchez, Miss., and Yazoo City, Miss., will close for the season on Saturday, March 19.

The Century Theatre, Jackson, Miss., will close Saturday, March 26.

Elk Theatre, Baton Rouge, La., will close for season March 27, with a performance of J. E. Dodson in The House Next Door.

The theatres in Alexandria, La.; Monroe, La.; and Texas, will end the season March 19.

Northwestern Theatrical Association.

The Merry Widow continues doing phenomenal business on this circuit despite the erroneous statements in last week's issue that the company closed its season in Seattle a fortnight ago, where, instead of playing to \$1,400, the receipts in the above town amounted nearly to \$1,000.

The attractions and stars who contemplate touring this circuit before the closing season are Ole Skinner, Robert Edson, Maude Adams, Robert B. Mantell, Nat C. Goodwin, Keeler and Shannon in The Thief, Grace George, May Hobson, The Round Up, and Margaret Anglin.

The new Savoy Theatre in San Francisco and Colonial in Salt Lake City are doing commendable business and the new houses are playing to capacity since the opening date.

M. Rein's Circuit.

M. Rein optimistically reports business excellent throughout his circuit and the bookings through this office are giving the best of satisfaction.

Anna Held, Fritz Scheff, The Girl from Rector's, and A Gentleman from Mississippi are some of the attractions which will visit the circuit this week.

Good Offerings at All Houses—Doings of the Week and Some Gossip.

Blanche Bates opened to a good house 7 in The Fighting Hope, and both play and actress scored. The one scene is a marvel of artistic taste and the supporting co. excellent. Milton Sills as Tempe did some splendid work. John W. Cope was a capital Craven, and Wedgewood Newell and Loretta Wells were both capable. Harry Berensford 10-14.

In the Bishop's Carriage, at the Francis, 7-12, was a performance of exceptional merit, and particularly interesting Montreal from the fact that Stephanie Longfellow who plays Nan and Hudson Listen, who plays Mr. Ramsey, are old favorites here, who won good opinions in the Proctor Stock days. Both acquitted themselves nicely, and on Monday night Mr. Listen made a most little speech before the curtain. Others deserving mention are Harry L. Minton, John Burkell, and Willie Lester.

Owing to the objections of the Roman Catholic Archbishop the Passion play was not produced at the Academy 7, and the week was divided between Camille and Le Maître de Forges. For the last week of their engagement, beginning 14, the co. will produce La Tosca.

At the National the successful revue, A-E-O-U-Hein, is on for a fourth week, and seems as popular as ever.

A benefit for the Montreal Lodge of the T. M. A. No. 44, was given in the Princess on the afternoon 8, under the direction of Professor Goulet, and a good musical and dramatic programme was rendered.

The Musical Johnsons, who are playing at Bennett's this week have another object besides their professional engagement in visiting Montreal. They come to celebrate the golden wedding of their parents, which occurred 9.

Henceforth Bennett's Theatre will be known as the Orpheum.

His Majesty's, which was dark this week, has The Three Twins engaged 14-18.

Manager W. A. Edwards has been quite ill for the past two weeks.

W. A. TREMAYNE.

OMAHA.

New Theatre Continues to Attract Much Attention—The Woodward Stock Company.

The beautiful Brandeis Theatre is still the talk of the town, and promises to be so for many days to come. The Goddess of Liberty was the attraction 8-9, opening in a good house. The piece was beautifully staged, and the audience showed evident appreciation of both principals and chorus. Grace Van Strudford 11, 12. The Servant in the House 13-17. Olga Nethersole 18, 19. Later on we are promised Maude Adams, Mrs. Fiske, Ethel Barrymore, Blanche Walsh, George Arliss, and others.

At the Krog The Newlyweds and Their Baby 3-5 played to rather light houses, partly owing to strong competition. The Phantom Detective opened a half week's engagement 6 to good business. The piece has been seen here a number of times before, but is still popular, especially the Hon. Beverly 10-12. The Isle of Slnce 13-19.

The Parisian Widows was the extravaganza offering at the Gaiety 6-11, opening to a crowded house and turning many away. Marie Hilton and her dancing trio made a hit with her specialty. Other vaudeville offerings were Hickman and Bentler, Niblo and Snecner, and Ben Pierce. The William Grew Stock co. will pay their weekly visit 12, and offer a Marriage a la Mode to be followed by Harry Hastings 13-15.

The Nord Theatre is turned over to the Woodward Stock co., which opened 5 in The College Widow. The cast of co. is as follows: Ralph Marthy, Baldwin Phelps, Henry Dugan, Earl Martin, Tony Ness, Charles Mithers, Ethel Valentine, Alina Bates, Bernice E. Beverly, Foss Forrester, Mildred Scott, Hazel Schofield, Frances Robertson, Carolyn Gates, Lord Ingraham, Colin Campbell, Virgil Hudson, William T. Hays, Reville Alderson, and Albert Morrison.

This is the week for the Orpheum Road co. at the Orpheum Theatre, and the box-office is consequently lashed to the uttermost.

J. RINGWALT.

INDIANAPOLIS.

The Winding Way to Be Produced at the Murat—Ticket Speculators Unpopular Here.

The Follies of 1909, with Eva Tanguay, the first of the series ever seen here, drew large audiences at every performance at English's 3-5. Eva Tanguay was undoubtedly the big drawing attraction and the long continued applause that followed each appearance and song, especially the "I Don't Care" number, was a flattering compliment to the vivacious, magnetic little woman. Will Philbrick carried off second honors. His "Cubanola" title was enthusiastically received and he was recalled many times. Bonnie Clayton, the dancer; Billy Aleeves, Arthur Deagan, William Bonelli and Tom Welsh were the other principals who kept things moving at a lively pace.

The recital of Ferruccio Busoni, the Italian pianist, at English's 7 was the third and last of the series of concerts for the Winter arranged by Oas H. Talbot. A hundred members of the Boys' Club attended the concert as guests of the English.

To close the musical season she will bring the Metropolitan Opera co. for two, possibly three, performances April 28, 29. The Love Cure 8, 9. John Drew in Inconstant George 11, 12. Elsie Janis in The Fair Co-Ed 13, 16. Mabel Taliaferro in The Call of the Duck 17-19.

For the second week of the Murat 7-12, William Faversham, supported by a strong co., gave a notably fine performance of Herod the first half of the week that received splendid notices from the local press. Beginning 10, The Winding Way, a modern play written by Charles B. Summers, of this city, will be produced for the first time on any stage. A change of bookings will bring Dick Whittington for the week 14 instead of Mabel Hite in A Certain Party and Wilton Lackaye in The Battle, as previously announced.

The Heart of Alaska, staged in a realistic manner by T. Hayes Hunter, at one time stage manager of the Forepaugh Stock co. here, was well acted by Henry D. Carey, who wrote the play, in the role of Neil Melan. Fern Foster as the sweetheart, Lucy Millikan and others.

The Lion and the Mouse, so long a leading attraction in the 82 houses, appeared for the first time here at popular prices at the Park 7-12, opening to two large audiences. The leading roles were handled in a capable manner by Allyn, Donald Byron, and Edith Barker. Mr. Byron, by the way, appeared at the Park just thirteen years ago, in The Plunger and Across the Continent at the time the old Park was destroyed by fire. Two members of the co., Walter Allen, as Judge Ramsey, and Ella Craven, as Rudolph, still play the roles originated by them in the original New York co. Needless to say, their work is of the highest order. The Newlyweds and Their Baby 14-16 (return).

At the Grand, Minnie Seligman and William Bramson presented The Drum of Doom, one of the most powerful and intense plays ever seen at this house. Much interest centered in the exhibition of the Herring-Curtiss aeroplane and the lecture illustrated by motion pictures of sights at Rome and Los Angeles that preceded it.

Fred Niblo in a rapid fire monologue was the best and most entertaining feature of the Colonial bill. Lieutenant Randall offered a novelty by making pictures by the use of different colored sand that were interesting and unusual.

Madame Rosa Ronger, the well known cellist, who is a great favorite with the music lovers here, and Hans Richard, pianist, gave the fourth and last concert of the People's Concert Association at the Capitol Mills Hall 7 before a large, delighted audience.

Christine Miller, contralto, of Pittsburgh, was the soloist at the third concert given this season by the Maeschner at their clubhouse 4, under the direction of Rudolf Heyna. For her first number, Miss Miller sang "The Old Day Youth" as a special compliment to Frank Van der Stucken, of Cincinnati, the composer, who was a guest at the concert. The Maeschner has announced the concert of Madame Schumann-Heink at the Capitol Mills Hall April 4, under the auspices of the society.

Those who have seen the Murat Theatre praise in highest terms the beauties and comforts of our newest playhouse, which has started on its second week. Harry W. Bell, formerly with the Askin-Singer productions of Chicago, is press representative and assistant manager. Lynn Hardy, also of Chicago, is treasurer and Frank Swindler assistant treasurer.

The thirtieth annual minstrel given by the local lodge of Elks No. 13, at English's Feb. 22, cleared about \$1,500 for the benefit of its charity fund, and more than 6,000 persons, including 2,000 newshoppers and carriers of the "News" and "Star," who were guests of the Elks, attended.

The co. that will support George Arliss, who will open his season at the Park at the end of April are Louise Dunbar, leading comedienne, Harry Preston Coffin, J. Francis Kirke, Thomas Chatterton, Frank Jones, Earl Metcalf, James A. Harris, Francis Joyner, Ester Hujaro, Edith Collins and Fay Baker.

Three speculators were discovered working in front of the Grand Saturday night, 5, but quickly disappeared when threatened with police interference. It is the first appearance of the speculator here and may be the last.

Mrs. Walter Hale (Louise Clouser Hale) has returned East after spending a week here with her mother.

Lucille Spinney, leading woman of the Forepaugh Stock co., which closed its season 26, spent the week following with Laura M. Rusher in Morton Place, and will leave this week for the East.

Madame Rosa Ronger, the cellist, was the guest of Florence Richards during her stay here. Mrs. Edward Birge and Miss Richards received informally at the home of Mrs. Birge evening 8 in honor of Madame Ronger.

George Ade will attend the Sigma Chi Fraternity banquet at the Denison. Mr. Ade, who is a grand consul of the fraternity, spoke on "What Happened to an American Consul."

PEARL KIRKWOOD.

SPRINGFIELD, MASS.

Maude Allan and Kyrie Bellew Seen at the Court Square—Other Bills.

Saturday, 5, was a busy day at the Court Square. Maude Allan and the Russian Symphony Orchestra appearing in the afternoon and Kyrie Bellew in the evening. Miss Allan is a graceful dancer. A pleasure was Kyrie Bellew's clear-cut portrayal of the hero in The Builder of Bridges, and an excellent supporting co. in which Ed Witt C. Jennings, as Sir Henry Killick, particularly shone. The Russian Orchestra stopped over for a Sunday night concert, with

Lila Ormond as soloist. Waste, a new play by Porter Emerson Brown made people sit up and take notice by its graphic discussion of society extravagance and race suicide. A superb co. Manager Thompson provides, the new (in these parts) leading woman, Thais Magrane, making a pronounced hit as the extravagant wife, and William B. Mack being all that the character of the struggling, patient husband called for. Gwendolyn Pierce as the ingenu was a delight. Coming are Under Southern Skies 12. William Norris in Play Ball 14-16. Our New Minister 19. The Gentleman from Mississippi 21-23. The Soul Kiss 28. The Villagers had The Great Bohemian show 7-9 and the White-side-Strasse co. in repertoire 10-12.

Peter, the wise monkey, had the distinction of breaking the attendance record at Pol's Feb. 25-3. No seats were obtainable after Tuesday and thousands were turned away during the week.

EDWIN DWIGHT.

KANSAS CITY.

Wilton Lackaye Well Received.—Mary Hall Chosen to Head the New Stock Company.

Wilton Lackaye and his latest success, The Battle, created a most favorable impression 8-12 at the Shubert Theatre. Business was hardly as good as the opening performances as usual, but during the second half of the week was practically to capacity. Mr. Lackaye has visited Kansas City but seldom, and is but little known on the local stage. His present visit has strengthened his standing greatly, however, as his play, his own characterization, and the work of his co. were all of the highest class. Mr. Lackaye gave an admirable characterization and won rounds of applause after each act; in fact, so insistent was it that a speech was required at almost every performance. Harry Hilliard gave a mainly portrayal of the son, as well as received. Julie Hume, Clara Blaudick, Thomas McGraw, Gerald Griffin, and Charles Able played other principal roles most effectively. The latter was responsible for some good comedy that secured hearty. The play is well staged. George Arliss in Septimus 14-19.

Arsene Lupin, the great detective play, was the Willis Wood offering 6-12, playing to excellent business. The same splendid cast that first produced the play in New York were retained almost without exception. Willis Courtenay being featured. The play is full of spirited action, and is most interesting from curtain to curtain. Mr. Courtenay was superb in the title role, making the character a most pleasing and even lovable kind of a seconded. Doris Koss as Sonia, the Russian girl, and Sidney Herbert as Gerhardt, the detective, shone with Mr. Courtenay. Arthur Elliott, Virginia Hume, and other members of the co. also pleased. Olga Nethersole 14-16. Dorothy Morton 17-19.

Grace Van Strudford presented The Golden Butterfly at the Willis Wood 8-9, playing to good business. The performance was highly entertaining throughout, the vocal number of the star, of course, being the feature of the entertainment. A large and capable co. was well received.

David Higgins, in His Last Dollar, made his annual visit to the Grand 6-12, playing to the usual good business. Both star and play are old favorites, and, although seen many times before, never seem to lose their charm. Mr. Higgins gave his customary effective performance, and was supported by a capable co. Al. G. Fields' Minstrels 13-19.

In Wyoming, one of the best of the many Western plays, held the boards at the Gaiety 6-12, playing to big business. The principals in the presenting co. included Cecil Kirke, Frank B. Fanning, George Thompson, Anna Gardner, Cora Bennett, Nelson Lee, and Frank Patton, all of whom pleased. Go-On-Go Minstrels 13-19.

The New Century Girls were the Century attraction 6-12, opening to big business and pleasing immensely. Two clever burlesques and some specialties vied between themselves for honors, while the feature offering, Chosen, the dancer, was a decided hit. Pearl Light, John W. Early, John McCabe, and Jimmy Furvia, all scored, while the chorus was a most pleasing feature. The Merry Madams 13-19.

The Harry Hastings Show was the Gaiety offering 6-12, playing to a very satisfactory week's business. Some of the specialties, clever specialty acts, and an attractive chorus formed a pleasing combination.

The new Auditorium Stock co. will open their season at that theatre 13, presenting as the initial offering Mrs. Dana's Defense. Mary Hall, former leading woman of the Woodward Stock, will head the new co. with Richard Allen as leading man. Sedley Brown, a member of the Woodward forces several years ago, has been secured as stage director, while Carrie Clark Ward, still another recruit from the old Woodward regime, will play character parts. Other members of the co. all of whom are new to Kansas City, are Minnie Radcliff, Dorothy Standish, Lynn Pratt, Arling Aldrich, Wilton Hummel, and A. Leslie.

D. KNEED CAMPBELL.

DETROIT.

Frank Daniels Won Instantaneous Approval—Nelen Weatherby as Mrs. Wiggs Old Well.

Frank Daniels and a capable supporting co. in The Belle of Brittany did an excellent week's business at the Garrick 7-12. As an Americanized English musical comedy, the offering met with instantaneous approval. Daniels as the bankrupt Marquis de St. Gauthier was at his best, and Christine Nelson as the demure Rabelle was in good voice, and held the house of the feminine contingent. Next week, Walker Whitehead in The Melting Pot.

At the Opera House 7-9 Rose Stahl was seen in The Chorus Lady, and The Barriar completed the week.

Mrs. Wiggs of the Cabbage Patch, with Helen Weatherby as the new Mrs. Wiggs, did a good business at the Lyceum 6-12. Miss Weatherby upheld the traditions established by Madge Carr Cooke.

Manager J. M. Ward, of the Gaiety, offered The Queens of the Jardin de Paris 6-12. Harry Koler and Mui Clark divided honors as comedians. Mlle. Murin and Signor Martin Ferrari introduced a pantomime presentation of Tontie Son Am, introducing the Apache Dance. Next week, Ginger Girls.

The Empire Show at the Avenue Theatre 6-12 was one of the best offerings seen at the house this season. The co. is large, well dressed and boasts an excellent olio. Next week, Fashion Plates.

The Chinatown Trunk Mystery, one of the most sensational plays seen in the realm of mystery drama this season, did big business at the Lafayette 6-12; attendance being augmented by a threat made by the Police Department to stop the performance.

ELYP A. MARGOT.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

"The Spectator" is in receipt of a communication from an exhibitor in reference to certain peculiar attacks now being made on motion pictures by two amusement papers. The exhibitor, who signs himself "Disgusted," wants *THE MIRROR* to "show up" the offending papers "in their true colors." To quote more particularly from "Disgusted's" letter:

Get back at them right. Their slanderous and libelous abuse of moving pictures should be answered, or they may do untold damage to the whole moving picture business.

Further along in the same letter it is pointed out that one of the papers referred to has charged *THE MIRROR* with conducting its critical reviews to suit its advertisers. Regarding both of the points raised by "Disgusted," this writer can see no occasion for losing sleep. The vicious attacks on moving pictures which "Disgusted" thinks "may do untold damage to the whole moving picture business," will have about as much effect on the general situation as *Fido* exerts when he barks at the moon. The attacks are too noisy and intemperate and above all too absurd to influence sensible people, except to make them, as it has our exhibitor, disgusted. Explosive persons usually go up in their own smoke, and it will be so in this case.

Motion pictures are their own best reply to all ill-natured attacks. They speak for themselves. They are being witnessed in 8,000 theatres in the United States alone, to an average possibly of 8,000,000 daily attendances. Of the many millions of people who are patrons of pictures there are probably only a few dozen who have ever heard of the two abusive publications, well-known as they may possibly be within their own fields, and these few dozen will never stand any chance of reading the abuse. If they should it would make little difference. So there is no cause for worry. When the films get as bad as they are painted by their enemies, if they ever do, the American public may be relied upon to withdraw its support. The pictures could never have gained their present popularity if they had outraged decency and morality, as has been blatantly charged, and this is proof enough in their favor, except with those few "cranks" who believe that all the people should have guardians. In the meantime, whatever excitement is stirred up will probably confine itself to those few who are doing the stirring.

As for *THE MIRROR*'s position in the matter, the article attacking the honesty of its film reviews refutes itself, and therefore demands no reply. In the same column, almost in the same paragraphs in which *THE MIRROR* is accused of shaping its policy to suit its advertisers, or words to that effect, there are quoted from *THE MIRROR* several adverse criticisms of films issued by a manufacturer who is a *Mirror* advertiser. What more is there to say?

There is, however, one condition in the motion picture situation that has been entirely overlooked in all discussions that have taken place on the subject of "uplift." It has been assumed by the trouble-makers, and has not been refuted by the picture people, that motion pictures is an amusement exclusively or mostly for children. This assumption is entirely wrong. Motion pictures long ago passed the children's field. They are now witnessed mostly by grown-up people, as may be seen at any modern motion picture theatre. The pictures that are produced by the most successful makers appeal entirely to the adult mind, and common sense would appear to demand that they be judged by the same standard as any other art, literature or amusement that is offered freely to the public. And so they will be in good time.

On another page of this issue of *THE MIRROR* is a clever communication expressing in mock alarm the alleged consternation of the Western picture producers over the announcement that an Eastern company has acquired a wild tract of land near New York city where Indian stories are being prepared for the films. The correspondent assumes that by Indian pictures must be meant the Indians and cowboys of the West,

a field that the Chicago film makers have so ably exploited in its native atmosphere. This assumption is probably wrong—at least it may well be wrong—as every part of America has its Indian tales to tell, the East no less than the West; but the point that is raised is an important one in the making of good pictures—viz., the necessity for scenic backgrounds in strict harmony with the story that is being told. The jocular reference of the correspondent to the Broadway and Sixth Avenue tribes of Indians and bands of cowboys cutting capers in the wild lands across the river from New York city is, however, not wholly unwarranted. We all remember with some horror many of the cowboy pictures of the past made in Eastern country. Not that the thing cannot be done after a fashion, and fairly well done, if care be taken to select scenes in some measure approximating the country referred to in the story, but the difficulty is great and the chances are that the true atmosphere will be lost. There is something indefinable in the Western country, as the Chicago producers have shown us, that is almost impossible to counterfeit in the East. It is far better, as has been frequently urged in these columns, to fit the story strictly to the country where the pictures are being made.

This is a rule that should be applied to all pictures as far as possible. Better the studio than an inconsistent outdoor scene. Studio work is now being done so well that the eye is often deceived. The Vitagraph Company gave us numerous instances of this fact in its *Moses* series and other recent productions. The Edison Company has presented a number of scenes that show the

possibilities of the studio, and the Selig Company has been often particularly successful in this sort of work. The Essanay Company is said to have recently built a rubber tree plantation within its studio that is described as a marvel. All companies can give us studio scenes that are more suitable for the purposes intended than they can easily find out of doors, unless they go directly to the proper country involved.

But while the good studio scene is better in a picture than an inconsistent natural scene, there can be no question about the vast superiority of the out of doors background when rightly selected. The genuine must always be better than the counterfeit. Hence it is that the long journeys of picture stock companies to the West, the South and the Northwest must make for better results if they always wisely confine their work to stories in harmony with the surroundings. In the matter of the Eastern company above referred to (the Kalem), that has secured the tract of 500 acres near New York for Indian pictures, there is every reason to believe that notable results will follow, notwithstanding the incredulity of our Western friends. Strange as it may seem, the unimproved, uncultivated and uninhabited forest country is found in this tract, much as it was two hundred or three hundred years ago. For Indian pictures dealing with those periods and this locality the surroundings are, therefore, ideal. With history, legend and fiction to draw upon, we should have a series of Colonial Indian films that should be valuable for educational as well as amusement purposes. But any more cowboys in New Jersey, let us hope not.

THE SPECTATOR.

AGAINST LAEMMLE

BUT HE MAY HAVE A RESPITE BY APPEAL UNTIL MAY.

The Patents Company Infringement Suit Against Carl Laemmle's Independent Moving Picture Company (Imp) Decided Against the Defendants, with Right of Appeal to the May Term of United States Court—Decision of Judge Noyes.

The patent infringement case against Carl Laemmle's Independent Motion Picture Company (Imp.) was decided last week in favor of the Patents Company, although it is probable that no visible results of the decision can be apparent until next May. The court's decision upholds the validity of the Edison camera patents, and denies the defense of the defendants, but gives the latter an opportunity to give bonds and appeal to the Circuit Court of Appeals, providing immediate advantage is taken of this opportunity. Judge Noyes, of the United States Circuit Court, who handed down the decision will sit in Trenton this week, and it is expected that the attorneys for both sides will appear before him Thursday to arrange the amount and furnish the bond. In this event the Laemmle company can continue to make pictures without interference until the final settlement of the case.

Judge Noyes handed down the decision March 8. The text is as follows: The validity of the patent in suit has been adjudicated by the Circuit Court of Appeals for this circuit (151 Fed. 767) and infringement on the part of the defendant corporations is conceded. Consequently a preliminary injunction should issue, unless this court is convinced.

First, Of the probability that had the evidence of new disclosures and uses been brought before the Circuit Court of Appeals its conclusion would have been different; or, Second, That the complainant is without title to the patent.

The evidence concerning the Edison disclosure and the Greene patent, or invention, is however insufficient to convince me that had it been introduced in the former case a different conclusion would probably have been reached. I am also of the opinion that the charge of estoppel, that the complainant is, itself, or is a member of a combination in violation of the Federal anti-trust statute is not a defense available in an action for the infringement of a patent and fails to show a defect in the complainant's title.

An injunction against the corporation defendants may, therefore, issue. The proof of personal infringement by the defendant Laemmle is, however, deemed insufficient to warrant the issuance of an injunction against him, and it is denied; but this action is without prejudice to the right of the complainants to renew its application in case future acts of personal infringement are disclosed.

This case seems to be fully presented upon affidavits, and it is assumed that the defendants will desire to appeal from this order of the court, which, in view of its previous decision, can best pass upon the matter. Such appeal being privileged a speedy hearing can be obtained. I am inclined to suspend the issuance of an injunction until after a determination of the appeal; provided.

First: The appeal is brought on for a hearing at the May session of the Circuit Court of Appeals; and,

Second, That the corporation defendants furnish an adequate bond to pay damages and account for profits during the pendency of the appeal if it is unsuccessful. If the issuance of the injunction is not suspended pending the appeal a bond by the complainants to answer all damages occasioned by the issuance of the injunction would seem proper. Counsel may present memoranda and affidavits upon these suggestions and the amount of bond necessary for the protection of the respective interests.

The decision also applies to the Pinta-graph company, although that company was not represented and claims it had no notice.

DELAYED BY THE STRIKES.

New Lubin Studio Held Up Slightly—Motor Boat Trips Planned for Summer Season.

It does not always happen that the accidents in picture making spoil the film. The other afternoon one of the Lubin directors was working on a comedy picture soon to figure in the releases. In the middle of one of the scenes, in which a man was being dragged into a house, two huge dogs came bounding across the lawn from opposite sides and attacked the heels of the victim. Had they been rehearsed their entrance could not have been more opportune nor their comedy better, and the result is an added comedy value to an already funny picture.

The sympathetic strikes in connection with the demonstration against the Philadelphia Rapid Transit Company will slightly delay the opening of the new Lubin studio, but not all trades are engaged in the sympathetic strike, and the postponement will not be as serious as was at first feared. Meanwhile the staff of scenic artists is working on new frames, and some big productions are being planned which will attract more than passing notice.

The Lubin automobile has proven such a convenience to the production department that the charter of a power boat is contemplated for the Summer season. The shores of the Delaware are most picturesque, and it is planned to make these trips a relaxation for the players during the hot spell, while the stories planned will be the better for their handsome settings. In April a smaller launch will be placed at the disposal of the Lubin pathfinder, and he will familiarize himself with the river and bay in preparation for the later trips of the larger craft.

Reviews of Licensed Films

Thread of Destiny (Biograph, March 7).—There is not much in the way of a plot in this film, the effort of the producers apparently being to present a character picture study illustrative of the old Southwest. The film is none the less clever and interesting, and may also be said to be instructive, as the types of characters that are woven into the narrative are faithful and human. There is also a pleasing poetic tone to parts of the simple story that is told in scenes that are picturesque. A pretty orphan girl falls in love with a Mexican. When she is taking flowers to her friend, the innkeeper's wife, a cowboy tough at the inn insults her, and the Mexican comes to her defense, taking her away in safety. The cowboys then get the Mexican into a card game for the purpose of starting a quarrel. He is accused of cheating, but escapes, and finds refuge in the orphan's cabin, where her wit saves him. She causes him to bind her and then hide, and when the cowboys arrive they believe her story that he has escaped after robbing her. The cowboy bully, however, comes back, after the others have gone, and the Mexican and the girl make him a prisoner, leaving him bound and going to the nearest priest to be married. This last incident is probably picture license, as Catholic priests are not overfond of performing hasty marriage ceremonies. However, this one gives opportunity for the cowboys to good naturedly forget their revenge when they free their tough friend and see the newly married couple just leaving the church.

Tragic Idyl (Pathe, March 7).—Beautiful scenery shown in colored pictures is the chief excuse for this film, which tells a confused story that is not as well acted as we are in the habit of seeing in Pathe productions. A young man wins the love of a young girl, and then, as nearly as the spectator can make out from the action, deserts her. She commits suicide by jumping over a cliff, and her father is driven crazy by her death. In the last scene he comes across the young man, and throws him over a cliff, to follow the innocent girl who had gone before.

Marriage in Haste (Lubin, March 7).—There are a number of laughing moments in this film, but it is quite apparent that such moments would have been more numerous if the picture had been acted differently. The story is an excellent one, with a good comedy point, but instead of playing it "straight" and making the situations convincing by natural actions, the players have barbaqued it. There are a number of rural freaks among the characters, and in each case the actor thinks he must act funny. These efforts to appear funny are not funny at all. It is only the situations that are amusing, and they are weakened by the lack of sincerity. A young couple elopes, and the news is carried to the bride's father by a young girl. The father wires the officials of a country town to stop a man with a girl in an automobile, and then he sets out in another automobile with the messenger girl, in pursuit of the fugitives. The town officers hold up various automobiles, and at last the father falls into their net. He answers the description all right, and is in danger of being lynched when the real runaways, now safely married, arrive on the scene and rescue him, in return for which he forgives them.

Strenuous Massage (Pathe, March 7).—This is one of the boldest farces that please people who like their fun in rough doses. A chap who has the rheumatism is advised by his doctor to take a bath and a massage. He has no money, but he succeeds in carrying out the

prescription by means of rain spouts and drinking troughs for the baths, and assault and battery and the brushes of a street cleaning machine for the massage.

Told in the Golden West (Selig, March 7).—There is some creditable acting in this picture, and many of the scenes are artistically attractive, but after the introduction, which is clear enough, the story rambles and is confusing in some of the scenes. However, we are able to follow the plot sufficiently for fair interest. An Eastern man loses his fortune, and after being turned down by his society girl, goes West to a friend's ranch where he becomes a partner and wins the love of his friend's sister. All this is only accomplished after much action of the cowboy sort. There is a Mexican on the ranch who is jealous and waylays the new ranchman, wounding him and being himself wounded in a long range battle. The girl assists her sweetheart to safety, and the Mexican is captured by the other cowboys, who lead him away to some unknown fate. In the last scene the Easterner's faithful valet, who has stuck to him through his troubles and who had redeemed the jewelry pawned early in the story, produces the engagement ring that had been returned by the first sweetheart, and which now comes in handy for the second engagement.

A Brother's Devotion (Vitagraph, March 8).—One cannot easily accept the sort of self-sacrificing devotion displayed by one of the brothers in this picture, and one is quite likely to condemn the other brother as a bad egg and to pity the poor girl who is forced to take him for a husband, so that as a result the outcome of the story fails to win one's sympathy. Nevertheless, the film is an impressive one, and is most impressively acted—too impressively. It might be said, considering the false sentiment that is conveyed. The older brother is in love with a very fine girl, but when his younger brother comes to town and he and the girl show affection for each other, the older brother stifles his love and goes away. Some months later he comes back in broken health, only to find that the young chap has gone astray and is involved with a model of bad character. Still bent on his scheme of self-sacrifice, the dying man gets the young brother and the first girl to his room, where over his deathbed they agree to marry.

The Right Decision (Edison, March 8).—There appears to have been a good story in this film, but it is not clearly conveyed, and we find difficulty in following it. This is due partly to faulty construction and partly to a lack of identification of some of the characters at different periods. An officer, wounded on the battlefield of Waterloo, is found by a thief who is robbing him, which he appears to do to some extent, the officer writes an acknowledgment on his cuff which he gives to the thief. Later the officer enjoins his son to reward the holder of the cuff if he should ever find him. The son falls into evil times, and is living in a garret which miraculously is next to one occupied by the thief. Through a chink in the wall he sees the thief produce the cuff for no apparent reason, and, although the young man has previously called the police to prevent a robbery that he has learned is contemplated, he runs in to save the thief as well as the victims. Happily the police arrive and frustrate his plan. There is a girl whose he loves and who was to have been one of the victims of the robbery, and the two lovers are now united.

My Milliner's Bill (Edison, March 8).—An old stage farce and a good one, formerly played by Hootia Vokes, is worked over in this (Continued on page 17.)

(Continued from page 15.)

picture. The husband of a former actress objects to her extravagance in buying expensive hats, and to teach her a lesson, while at the same time convincing her that he can act a little himself, he disguises himself as a sheriff and levies on the furniture for the millinery bill. During the serving of the papers he agrees to desert if the lady will dance for him. She finally consents, but as she sits with his back to her so that he can face the camera he has considerable difficulty in seeing her performance. The picture ends when he reveals himself as her husband, and presents her with the receipted milliner's bill.

The Legend of Daphne (Gaumont, March 9).—This pretty picture of Greek mythology tells the well-known story of Apollo and Daphne. We see Apollo returning from the chase after having killed the python and laughing at little Cupid and his toy bow and arrows. Cupid thereupon sends a shaft into Apollo's heart. It is a shaft of love, and Apollo seeing Daphne is smitten by her charms. He pursues her, but she escapes, and appealing for protection to Jupiter, who transforms her into a laurel tree, when the ardent Apollo arrives and seeks to embrace her.

The Great Scoop (Gaumont, March 8).—This is an amusing farce, showing how an office boy in a Paris newspaper office succeeds in getting his job back with added honors, after having been discharged for making fun of an old lady caller. The boy hears two burglars planning to rob a house, and secures the aid of a reporter. The boy and the reporter enter the house, bore a hole through the floor of the room above the one where the thieves are operating, and are thus able to secure the story at first hand. The only difficulty is that they are arrested along with the thieves, but the boy escapes and carries the "copy" to the newspaper office, thus winning a job as the cub reporter.

A Frenchman's Adventure (Pathe, March 9).—This short, tragic film well acted, but scarcely long enough to establish impressive atmosphere, tells of a baron who plots to secure a meeting with another man's wife by sending the husband a fictitious note that takes him out of the house. The baron pays the visit, but on leaving through a window is arrested by the police. In the meantime a burglar has entered the house and murdered the woman. The arrest of the burglar clears the baron of the charge of murder, but his perjury is discovered and the enraged husband seeks to kill him, though unsuccessfully.

Arrest of Duchesse de Berry (Pathe, March 9).—French history is told in this notable film d'art, in a manner that approaches the vivid Duke de Guise picture of some months ago, although the intense tragic quality is wanting. The foolhardy attempt of the Duchesse de Berry to promote a revolution in France in the interest of her son, the Comte de Chambord, Bourbon claimant for the French crown in 1832, having led to failure, we see the lady a fugitive in flight with her attendants. We see her secretly conveyed to the home of the de Guigny sisters by Deuts, who is afterward to betray her. In the film it is made to appear that Deuts makes advances to the duchess which are ignored. He is then tempted by the offer of a reward for her arrest, and reveals her hiding place. When he conducts the soldiers of Louis Philippe to the de Guigny home she is not at once discovered. The sisters have hidden her in a secret opening back of a fireplace. The soldiers smoke her out by having a fire built in the grate, and she is forced to reveal herself. With fine scorn for the traitor she passes out on her way to prison. In the last scene we are shown Deuts receiving from the Government officers in Paris his reward handed to him on account of a case, so that honest men may not be contaminated by his touch.

An Interrupted Honeymoon (Rasany, March 9).—Last week this reviewer had occasion to warmly praise a comedy by another company, the praise being based largely on the film's air of reality free from all appearance of stage or camera acting. Similar praise may be accorded this humorous film. It tells a witty story, most skillfully put together and acted without the least appearance of acting. The laughable situations, therefore, have their full value. It is a picture that should not be missed. A young couple is just being married. They set out on their honeymoon amid the usual showers of rice and old shoes, and are next seen at the depot waiting for the train. At this point we are shown a party of college boys pursuing one of their comrades, whom they desire to haze. He is a good runner, and escapes from them through the depot. The young bride is standing on the platform waiting for her husband, who has gone for a cigar. The train is about to start, and she sees the college boy, whose general appearance resembles that of the husband, and drags him to the train without looking closely at him. On the train she discovers her mistake and resorts to tears. Back on the depot platform the husband is seized by the crowd of hazers, and is given the surprise of his life before they learn that he is the wrong man. Hearing his story the girls pel him with an automobile with him, and are rushed to the depot, where another train is caught. A telegram from the bride at a way station, tells them where to get off, and the two young people are reunited, while the college boys fall headlong on their chum, and carry him away to get what is coming to him, and he sets it with intervening but the timing of a Pathe comedian, whose pleasing face and expressive movements we see too infrequently in Pathe films, could have made this comedy subtler and more effective. But thanks to the fine work of the actor referred to, it is deliciously funny. He is a timid young man, afraid of his wife, more afraid of his mother-in-law, and the easy victim of the janitor and charwoman. But he finds a doctor who inoculates him with a serum that kills the coward germ and he is transformed into a raging tyrant. Those who have abused him are each in their turn made to dance to his music.

At the Bar of Justice (Urban, March 9).—This is a strong dramatic picture and it is admirably acted by a competent French company, although we may object to the excess of gratitude that is displayed by the rapacious husband who admits committing a crime of which he is innocent and which there is no reason for him to shoulder. His wife is picking quarrels with him on the street and is taken sick. A young man helps him convey her home and she recovers. Some time later the young man in an altercation with a companion shoots his opponent, killing him. The rapacious husband sees the deed and recognizes the murderer, who escapes, leaving the rapacious husband to do to shield his friend, for whom he feels so much gratitude, is to keep silent while maintaining his own innocence, but he does more than this. He admits his own guilt, but his wife, the real murderer's handkerchief, recognizes the monogram and seeks him out, appealing to him for justice, which he accords, going with her to the police and giving himself up.

The Water Flyer (Urban, March 9).—A fast motor boat that skims over the water at terrific speed is shown in a series of water scenes in this film. It is a lively picture of unusual interest.

Her Soldier Sweetheart (Kalem, March 9).—The Kalem producers have given the added touch to this film which lifts it into the rarest class. It is a picture clear and detailed, strong in sentiment and acted with compelling feeling. In short, it is a production that can be remembered with satisfaction, which, after all, is one of the most convincing tests that can be applied to a motion picture. The story starts

with a scene showing a fine old Southern lady surrounded by her young relatives and friends. A betrothal has just been announced and this leads to a story by the old lady telling why she never married. The scenes then go back to the outbreak of the Rebellion. The aunt, then in her girlhood, is happily engaged to a young man of the vicinity, but the war causes a rupture of these relations. The two families are arrayed on opposite sides, as was the case in so many instances along the border line. The lovers part—taking back his ring and joining the Northern army. In the course of time he is caught as a spy, tried and condemned to death. We see him shot by the firing squad—a realistic shock, so well done is it, but necessary to the strength of the story as well as to the truthful representation of the cruelties of war. After the execution the body is taken home to the old plantation and a locket is carried by a faithful old servant as a dying gift to the sweetheart of happier days. She accepts the memento and with her father goes to the house of mourning, where she kneels by the coffin and gives silent testimony to the love that has never died. The picture has been warmly applauded in all houses of which the writer has taken note.

In Old California (Biograph, March 10).—There is a very strong and human motive to this film story, which with the California settings and the atmosphere of early Spanish days in that region deftly given to the production combine to make the picture one of rare value. It is a story of a mother's blind love for her worthless son, and the pardonable deception of a Spanish governor to make her believe in her last dying moment that the son has won honor and renown as a brave and honest soldier. The acting is of the usual high Biograph class, which finds excellent scope in action of this character. A prelude shows the mother as a young girl preferring the love of a gay guitar player rather than the honest affection of the one who is later to become the governor. Twenty years pass and we see the woman in ill health and poverty, with a brutal, idle husband and a weak and worthless son. But she loves the son and appeals to the governor to place him in the army. The governor complies and the son soon demonstrates his bad character by being drunk on sentry duty. The governor forgives him and grants him another chance, but the boy again proves his worthlessness by stealing from a companion. This time it would go hard with him, but for the fact that his mother is dying and has written the governor asking that her dear boy, whom she knows will win honors and glory, may be permitted to visit her before she dies. The kind hearted governor pins medals on the boy and takes him to the dying mother's bedside, where the youth joins in the pious deception. When the deceived mother has breathed her last the governor strips the medals from the girl's neck and orders him away to imprisonment.

Across the Plains (Selig, March 10).—Nowhere but in the real West, difficult as the unbroken plains may now be to find, could the proper atmosphere and the wide vistas have been secured to make this picture appear so faithful to life as it is supposed to have been sixty years ago. Wherever they found it, the Selig producers have it all right in this excellent picture. We see the early pioneers traveling West across the plains in their canvas covered wagons. Two wagon trains meet on the broad prairie and thus two lovers who are to be married for the first time. It is well that the two forces have joined, as the Indians are soon discovered and the wagons are arranged for defense. The warlike Redskins ride around and around the white camp and it would seem that defeat is in store for them, when mounted troops arrive and drive off the attacking force. The scene is wonderfully real. Some months later we see the rude shack of the settler's family with the girl, now an orphan, living with them as an adopted daughter. A half-breed Indian (one is apt to wish he had been left out of the story) insults the girl and not meeting with favor, brings down the Indians to another attack. The girl rides bravely for help while the rest of the family fight desperately for their lives. The shack is burned—really and truly burned—but the girl brings the help of other settlers and the soldiers and the day is won. It is by pictures like this one that our Chicago friends make good their claim to pre-eminence in this class of film productions.

Hearts Are Trumps (Lubin, March 10).—There is fine scenery, an air of realism and an interesting story in this film, albeit we find a trace of theatrical posing in some of the scenes when the "heavy" is almost heard to say: "Curses on you!" The story is laid in the South and tells of the efforts of two men to win the same girl. The girl loves the civil engineer, but the father, who is a contractor, prefers the paymaster and cashier who is in his employ. The paymaster, finding that he will lose the girl, plans to abscond with the payroll and draws it two days ahead of time from the bank. The colored foreman of one of the gangs of laborers observes the visit to the bank and he and two pals waylay and rob the paymaster, who later falsely accuses his rival in love of the crime. But the sheriff is not easily fooled. He follows the tracks of the escaping robbers, catches the head thief and recovers the money. The result is that the paymaster is disgraced and the young engineer wins the girl.

A Cure for Timidity (Pathe, March 11).—Nothing but the timing of a Pathe comedian, whose pleasing face and expressive movements we see too infrequently in Pathe films, could have made this comedy subtler and more effective. But thanks to the fine work of the actor referred to, it is deliciously funny. He is a timid young man, afraid of his wife, more afraid of his mother-in-law, and the easy victim of the janitor and charwoman. But he finds a doctor who inoculates him with a serum that kills the coward germ and he is transformed into a raging tyrant. Those who have abused him are each in their turn made to dance to his music.

Seaside Flirtation (Pathe, March 11).—Somewhat mixed up in story but still quite pleasing in its action and finish, and especially fine as to seaside scenes, this film tells of one of the dirty French wives with an old husband and a young and ardent suitor for her affections. The wife and her admirer have much trouble in evading the watchful husband, and the wife at last gives up the contest and dismisses the persistent chap, but the husband is still suspicious and the wife plans to cure him of his jealousy. She rises on a dummy and appears to be loving affectionately when the husband rushes on the scene and seizes the unwelcome visitor, only to learn its true nature. The lesson is effective and he is at once reconciled to his wife.

Conscience; or, The Baker Boy (Vitascope, March 11).—This tragic film is a costume story of ancient Venice and is presented with fine effect. The final climax carries thrilling suspense to the last foot of the film. A husband who is one of the ruling order of Venice discovers that his wife has a lover, and he kills

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him, throwing his body into the canal and the dagger into the street. A baker boy picks up the weapon and is seen with it when the body of the lover has been recovered. Being accused of the murder, he is made to confess under torture and is sentenced to death by the Duke. One of the judges, however, is the murderer himself, and his conscience at last leads him to confess his guilt, resulting in saving the boy just as the executioner's axe is ready to descend.

His First Valentine (Edison, March 11).—This is the first of the Roy Norton pictures, being adapted from one of that talented author's famous short stories. It makes a fine motion picture, full of delicate sentiment and having at the same time the flavor of the gold days in California. "Easy Miller" is in love with the new school teacher, but he is a bashful chap and doesn't know how to tell her his love, nor how to act in her company. When it comes to action outside, however, he is all there. He sends to "Frisco" for a fine valentine to be mailed to her, and as luck will have it the mail coach is held up by robbers. "Easy" joins the sheriff in his hunt for the outlaws and at a critical point in the pursuit discovers the official's disguise and the direction taken by the robbers. The result is that he rides off alone and runs the fugitives to earth, having a long range rifle battle with them in which he drives them away from their booty but is wounded in the encounter. He manages to gather up the mail, including his precious valentine, and is later helped back to town by the sheriff and his men. Such devotion as this is, of course, rewarded by the love of the school teacher. The scenic backgrounds have the right atmosphere and the acting is good, if we can except an occasional tendency to face the front too persistently.

Love Drops (Edison, March 11).—This short subject is of a class that has been done frequently in pictures, and although there is some humor in it, there is scarcely enough to warrant the repetition. It is further marred by the too active "acting" of the grouchy old father, who eats the love drops intended for the daughter. The drops are purchased by the girl's lover and sent to her because, in fear of her father, she has appeared too cold in her affections. When the father eats the drops he makes love to the cook and to all other females and consents to the marriage of the two young people.

The Robber Baron (Kalem, March 11).—This legendary picture of the days of the robber barons has considerable interest and is well acted. The baron's men steal a peasant girl for him and then return to the peasant's house to make the girl their own. While they are gone the girl appeals to the dwarf subject of the baron, who takes pity on her and vows to help her escape. He drugs the wine, and when the gang returns with the girl and with the girl's brother as a captive, they drink the wine and fall in a stupor. The girl and her brother are then easily released and after the brother vanquishes the baron himself in a combat they return to their mother at home.

A Tale of a Tenement (Pathe, March 12).—This is a very pleasing picture, warm with healthy sentiment and most admirably

acted. It is a film that should not be missed. A young working girl in Paris has two admirers, both of whom call on her to press their claims. She is an ardent lover of flowers, and one of the lovers goes out and buys her a bunch of roses. The other lover, not to be outdone, goes out also for roses, but on returning finds a coffin in the hallway. The funeral of a little child is about to occur and the father is the only mourner. There are no flowers on the coffin and the kind hearted lover is so moved by pity that he gives his bunch of roses instead of taking them up to his sweetheart. The girl fortunately sees the act and it so impresses her that she rewards the young man with her love.

Happy Dad (Pathe, March 12).—This is a comedy skit well acted by the best Pathe comedians and tells of a father and two sons who secretly call on the same charmer, each one hiding as a new caller is announced. When they discover each other the father is for punishment, but the sons, not knowing what he is doing there, and the very old blade, seeing the point, buys them off with a wily wink.

The Fence on Bar X Ranch (Essanay, March 12).—The Essanay Western Players are entitled to the heartiest praise for the unaffected, natural manner in which they have represented this extremely good picture story. We are treated to a film that tells of Western ranch life, as it probably is, instead of as the fiction and stage writers have made it appear. But it loses nothing in interest on that account. On the contrary, it is decidedly refreshing. A ranch owner has his property surveyed, and finds that his neighbor, a pretty widow, has her line fence five feet on his land. He orders the fence moved, and she gives notice of resistance, driving off the rancher's men with a shotgun. He then starts to moving the fence himself, and she comes out with her shotgun and fires, but, being a bad shot, she wounds her little daughter, who has been playing in the vicinity. The rancher rushes to the assistance of the child, and the natural consequence is that he and the widow fall in love with each other, and decide that there will be no use for a line fence in the future.

Taming a Grandfather (Vitaphone, March 12).—Charming as well as deeply interesting describes this admirably acted high class comedy. It is humorous and at the same time tells a dainty love story that wins our sympathy. An old grouchy of a fellow has the gout, and when his daughter, a widow, who had married against his will a number of years before, appeals to him for help and forgiveness he refuses. His doctor happens to be the lover of the widow's daughter, the granddaughter of the grouchy. Knowing the circumstances, he aids a plot to tame the old tyrant. He introduces the girl as trained nurse, and she takes great pleasure in making the old man obey the doctor's orders regarding his diet. He doesn't like it at first, but when it cures him he grows to think so much of the nurse that he insists on her remaining, and when he learns her identity he welcomes her mother also to his arms. He is in the act of embracing her when he looks around and sees the doctor embracing his granddaughter, and his amused eyes are opened to the truth.

writer of the story failed to grasp the logical, poetic and pathetic nature of the situation when he neglected to have the poor, heartbroken widow, after her act of mercy, take her lonely way back to her wigwam.

The Rose of the Ranch (Bison, March 11).—The Bison Players in the Far West have made a creditable attempt to give us a poetic story in this film, with a flavor of romance and melodrama. The picture is taken on an orange plantation with the characters all Mexicans. The girl loves a poor but daring fellow, while her father insists on her marriage to a wealthy Mexican. When the priest has been brought to the house to perform the ceremony, the girl and her lover elope, but they make bad headway running through the orange grove and are overtaken, the lover being knocked senseless and the girl being dragged back for the wedding. But the lover revives, gets his horse and rides into the wedding group, seizing the girl and riding away with her in true Lochinvar style. It is a good scene and wins applause. Then the two get married, and the father forgives them, seeing that there is nothing else left for him to do.

A Wedding During the French Revolution (Great Northern, March 12).—There are a number of fine situations in this story, giving excellent opportunity for effective acting, even if the chief circumstance does happen to show an excess of heroism, but the Great Northern Players fall utterly in putting any life or feeling into the action. They walk through their parts like automatons, and if it were not for the subtleties, which are numerous, it would be impossible to make anything at all out of the story. The Revolutionists arrive at a house after the wedding of a noble couple. The husband hides, but is discovered and condemned to death. He is, however, a coward, or rather is supposed to be, as his actions fail to convey any meaning. His wife is then supposed to cajole the leader of the Revolutionists to aid her husband's escape. Her beautiful eyes and alleged winning ways are her weapons, and the Revolutionist falls. He and the husband change clothes, and the latter escapes, leaving the Revolutionist to suffer death for his treachery. The latter is a brave man, and, although he has a momentary desire to live, in the end, he walks proudly to the window and calls on the Revolutionists to shoot.

ROOSEVELT PICTURES FINE.

Two Reels Will Be Ready for Release Probably in April.

The Roosevelt African pictures are now about ready for release and promise to be epoch making. The printing is being done at the Pathe works in Bound Brook, which is proof enough that the quality will be what is promised, approaching perfection. Of the several thousand feet of negative secured from Cherry Kearton, the enterprising English photographer who followed Mr. Roosevelt to Africa and secured the pictures, about 2,000 feet of the very best have been culled, making two reels. The exact date for the release has not yet been fixed, but it will probably be early in April.

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

"THE VILLAGE INVENTOR"

We Like It—
The Exchanges Like It—
And So Will You Like It—

"Seeing is Believing"

Length, 1,000 feet.

Code—INVENT

Release Date, March 21

The "OZ" habit—is a Good EASTER habit

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you'll fall in line.

THE WONDERFUL

"WIZARD OF OZ"

Length,
1,000
feet

OF
"OZ"

Code
Word,
"OZ"

Release Date, March 24

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LUBIN FILMS

RELEASED MONDAY, MARCH 21

A MOTHER'S HEART

A story of irresistible appeal told by some of the stars of the Lubin Stock Company, including four exceptionally clever kiddies. A wife, convinced of the transgressions of her husband, leaves her home and children to find a place as nursery governess where the presence of two other little ones reminds her of her own deserted children. Thru the medium of a photograph her employer brings about a reconciliation and return to the home from which pride alone has held her. One of those heart-interest stories that for real value discount the most sensational subjects.

Approximate length, 905 feet.

RELEASED THURSDAY, MARCH 24

TWO GENTLEMEN OF THE ROAD

A rattling comedy subject having to do with the adventures of two wayfarers who discover a note giving a clue to concealed treasure. The directions are vague but the searchers are persistent, and after many ludicrous adventures they land in the hands of the police, regretting that they have lost not only their liberty but their chance at the treasure. A genuinely funny comedy of action.

Approximate length, 925 feet.

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Reviews of Independent Films

Mother Love (Imp., March 7).—This film is an interesting and well acted version of an old story, telling of mother whose little girl dies and who goes insane as a result of her grief. The action is a little unnatural when she is prevented from weeping over her dead child, but the scene is never less deeply impressive. She fails to recover her husband any longer, and hopes of her recovery is about gone when her doctor discovers a child that resembles the dead one. It is the little daughter of a patient who has died and she is adopted into the insane woman's family. For the character of this little orphan the same child actress is employed as for the dead girl, which is stretching the resemblance to the limit. It results, of course, in the insane woman's recovery.

The Indian and the Cowgirl (Bison, March 8).—The unnatural revenge of a body of cowboys of the circus variety forms the basis of this story, which, however, abounds in spirited riding and a number of interesting, well acted scenes. One could wish, though, that the chief Indian character could be less obvious in his posing for the camera. It is not theatrical, to be sure, but it is only too clear that he knows he is having his picture taken. The cowboys are abusing him when the cowgirl saves him. In revenge the cowboys steal the daughter of the woman, tie her to a horse and set the animal free. The Indian helps her pursue on horseback and he trails the horse until by fast riding they overtake it and save the child.

Footshead, Chief of the Reporters (Itala, March 9).—This is one of the best of the popular Footshead series. The amusing comedian who plays this part is this time a reporter for a daily paper, and is sent out to get full details of society wedding. He adopts many novel disguises and has numerous exciting experiences in his efforts to obey his instructions. The laughs that are furnished are genuine, despite the exaggerated nature of the character.

The Town Traveler's Revenge (Itala, March 9).—The town traveler is the transgressor's way of indicating a "comedian traveler" or "drummer," as we know them in America. The story told in this picture is not particularly humorous, depending on the overworked chase with a series of mussy collisions for its fun. One drummer having beat the other one in securing an order takes his revenge by telling a bootblack that he is the owner of a bicycle which really belongs to his rival. When the owner seizes his property and rides away the bootblack gives chase and after many mishaps brings the bicycle back to the schemer, who rides away with it.

The Devotion of Womankind (Imp., March 10).—Good acting and a fairly good story marks this picture till the finish, when it falls down in an unexpected turn that has no warrant in reason. A white man is living in the West with an Indian squaw. He gets word from his white wife in the East that she is coming to join him, and he puts his squaw companion out of his cabin. An Indian lover of the squaw visits the cabin after the white wife has arrived, and stabs the white man, making good his escape. The wife goes for a doctor through the snow, and is found exhausted by the squaw, who takes care of her, gets the doctor and helps the wife back to the cabin. Then, after the husband has been fixed up by the doctor, the squaw falls over on the floor and dies. Nothing had injured her, and she had given no indication of illness. She just keels over and dies. The

A PRETENTIOUS STUDIO SCENE.

A Forest of Rubber Trees Set in an Essanay Studio—Other Essanay Notes.

What is said to be the most pretentious woodland setting ever constructed within a moving picture studio was erected in the Essanay Company's studio last week. It occupied nearly half the entire studio floor, and numbers of extra workmen had worked for several weeks on the scene. It required practically a week to set it. Pictures taking at the Essanay plant during the week was interrupted during the construction of the set, while the scenic artists, and carpenters' crews and extra workmen labored tirelessly in order to finish within the week. The scene represents a section of a South American rubber plantation. Twenty-five or more immense trees, some measuring 3 feet in diameter and towering upward 15 or 20 feet, were first stood on ends and made fast to the floor. Sand, earth and sod were then packed about the bases of the tree logs. At the cost of several hundred dollars numerous rare tropical plants, palms, ferns and small shrubbery were procured and made a neat and realistic underbrush for the setting. Vines and tree moss, with the foliage of the rubber tree, partially hid the tree trunks. A hut, constructed of saplings and corn-stalks, was placed in the foreground, with the attensils for the making of the Para rubber milk. The entire setting represents three scenes, showing the tapping of the rubber trees for the milk, another of the native workmen carrying the milk to the hut where it is smoked, and the third and last scene of the process of smoking the rubber milk to preserve and make hard for shipping. The most noteworthy fact about the big set is that it was entirely natural, barring one item. Only the foliage of the rubber tree was artificial.

The Essanay's dramatic feature for release Wednesday, March 23, "The Hand of Uncle Sam," was recently viewed by a number of prominent film exchange men, who pronounced it the most remarkable dramatic subject ever released by the Essanay Company.

The Girl and the Fugitive is another dramatic film from the Essanay Company in California. It is a thrilling melodrama of life in the "wild and woolly."

"The Essanay Guide" for the last two weeks in March describes several more fine comedies. A Hanchman's Wooing is an interesting and pleasing subject. The Airship Game is an oddity and a novelty, and reads like another Essanay hit. It is prophetic of what may happen when the airship is as popular as the automobile. An actual and practical aeroplane, in flight, is shown in the film. His Hunting Trip is another full reel comedy subject, which appears to be something as substantial as an interrupted honeymoon, released last week. Sportsmen who view this film should be interested, as it includes a number of exciting chase scenes with dogs and rabbits, with all the funny incidents which occur to Nimrod's followers. The principal and important parts of the story, however, are with little wifery at home. The idea is original and interesting, and produced with the liveliness which figures in all Essanay comedies should prove a winner with the exhibitor and his audiences.

COMING EDISON RELEASES.

Another Townsend Picture and One by Richard Harding Davis—Other Releases.

A Western Romance, to be released March 22 by the Edison Company, tells an absorbing story which has its foundation in the betrothal of a little boy and girl, brought about by their parents in order to conform to a clause in a will. The pictures were taken at a considerable expense in the West, and outside of the two principals the actors are natives of that section, real Indians and real cowboys being employed.

The Man With the Weak Heart, another Edison release of the 22nd, is a comedy which is made all the more laughable by the spirit of satire which pervades it throughout.

The drama entitled The Suit Case Mystery, by Edward W. Townsend, is the Edison release of the 25th. In a novel and lucid manner Mr. Townsend has built up a story upon the similarity of two suit cases, one belonging to the paymaster of a large contracting concern, and the other to a young draftsman.

Bradford's Claim, the release of March 20, is an intensely dramatic story, in which "Don Fulana," the world's greatest living educated horse, performs feats of almost human intelligence. A thrilling climax is reached in this story when the heroine, surrounded on all sides by pursuing desperadoes, binds herself near the edge of a cliff 20 feet above the river. Hesitating but a moment she urges her horse to the leap, which he takes in magnificent style, horse and rider plunging into the stream and gaining the opposite shore to the chagrin of their pursuers. The leap of the horse in this scene was a most daring piece of work, both narrowly escaping injury through a portion of the bank giving way beneath the horse's hoofs as he was about to spring from the cliff. Bradford's Claim will hold the attention of an audience from beginning to end of the film.

Michael Strouff, Jules Verne's absorbing story of the thrilling adventures of the Czar's courier on his secret mission, will be released on April 1 by the Edison Company.

Sandy, the Substitute, especially arranged for Edison production by Roy Norton, the author of the well-known Whistling Sandy stories, is slated for release on April 8. The character, Whistling Sandy, has appeared more extensively during the last five years in such magazines as Harper's, Century, Everybody's, and the Cosmopolitan than probably any other in fiction or history.

Richard Harding Davis' Her First Appearance, a special adaptation of his famous story by the author, is to be released on April 15. For the interpretation of this play a special cast was engaged, and the utmost care taken in the costuming and stage settings. It is said to be played with a simplicity and shrewdly, which makes the story tremendously convincing, and may place it among the film classics of the year.

DRAWING THE COLOR LINE.

Negroes Sue for Damages in Lima, O.—Claim Race Discrimination by Picture Managers.

At Lima, O., two suits for damages of interest to picture people were instituted in Common Pleas Court March 2. Manager Dupis, of the Royal Picture Show, is being sued for \$500 by a negro whom Mr. Dupis

seated in the back row when there were vacant seats near the front, where the negro wished to sit. Manager Hackenstoe, of the Lima Family Theatre, is also being sued for \$500 by two negroes whom he refused admittance, owing to their color. In both cases race discrimination is charged. The outcome is watched with eager interest.

LICENSED FILM RELEASES.

Mar. 14 (Biograph) The Converts. Drama	955 ft.
14 (Pathe) Uncle's Money. Comedy	409 "
14 (Pathe) Tobacco Culture. Industrial	489 "
14 (Lubin) Mamma's Angel Child. Comedy	505 "
14 (Lubin) The Blunderer. Comedy	455 "
14 (Selig) The Dawn of Freedom. Drama	730 "
14 (Selig) A Crowded Hotel. Comedy	370 "
15 (Vita.) Victims of Fate. Drama	963 "
15 (Edison) Fruit Growing Grand Valley. Colo. Industrial	570 "
15 (Edison) A Mountain Blizzard. Comedy	425 "
15 (Gaumont) In the Shadow of the Cliff. Drama	685 "
15 (Gaumont) The Saraband Dance. Mystic	295 "
16 (Pathe) The Captive. Drama	640 "
16 (Pathe) Bull Fight in Mexico. Sport	
16 (Essanay) Method in His Madness. Comedy	302 "
16 (Essanay) The Invention's Secret. Drama	686 "
16 (Urban) The Country Schoolmaster. Drama	658 "
16 (Urban) A Trip Along the Rhine. Travelogue	240 "
16 (Kalem) The Senator's Trust. Drama	900 "
17 (Biograph) The Love of Lady Irma. Drama	985 "
17 (Selig) In the Frozen North. Drama	1000 "
17 (Lubin) The Irish Boy. Drama	930 "
18 (Vita.) Mystery of Temple Court. Drama	969 "
18 (Pathe) The Troubadour. Fairy tale	561 "
18 (Pathe) The Exile. Drama	110 "
18 (Edison) Frankenstein. Drama	975 "
18 (Kalem) The Enchanted Castle. Drama	955 "
19 (Pathe) A Willful Dame. Comedy	544 "
19 (Pathe) Wild Bird's Hunt. Educational	459 "
19 (Essanay) The Girl and the Fugitive. Drama	950 "
19 (Vita.) Courting the Widow. Comedy	833 "
19 (Gaumont) Little Jack's Letter. Drama	741 "
19 (Gaumont) In the Footfalls of Savoy. Scene	246 "
21 (Biograph) Faithful. Comedy	904 "
21 (Pathe) A Woman's Repentance. Drama	650 "
21 (Lubin) A Mother's Heart. Drama	905 "
21 (Selig) The Village Inventor. Drama	1000 "
22 (Vita.) Capital vs. Labor. Drama	949 "
22 (Edison) A Western Romance. Drama	690 "
22 (Edison) A Man with the Weak Heart. Comedy	505 "
22 (Gaumont) The Queen and the Mirror. Drama	734 "
22 (Gaumont) The Wild Coast of Belle Isle. Scene	233 "
23 (Pathe) The Horseshoe. Drama	574 "
23 (Pathe) For the King. Drama	580 "
23 (Essanay) The Hand of Uncle Sam. Drama	1000 "
23 (Urban) A Maid of the Mountains. Drama	590 "
23 (Urban) Over the Appennines of Italy. Scene	531 "
23 (Kalem) The Girl and the Bandit. Drama	
24 (Biograph) The Twisted Trail. Drama	988 "
24 (Selig) Wizard of Oz. Comedy	1000 "
24 (Lubin) Two Gentlemen of the Road. Comedy	923 "
25 (Vita.) The Hand of Fate. Drama	971 "
25 (Pathe) No Trifling with Love. Film d'Art	558 "
25 (Pathe) On the Bank of the Ganges. Scene	426 "
25 (Edison) The Suit Case Mystery. Comedy-Drama	935 "
25 (Kalem) The Railway Mail Clerk. Drama	
26 (Pathe) Foxy Ernest. Comedy	600 "
26 (Pathe) A Conquest. Comedy	334 "
26 (Essanay) The Airship Game. Comedy	339 "
26 (Essanay) A Hanchman's Wooing. Comedy	651 "
26 (Vita.) A Broken Spell. Drama	975 "
26 (Gaumont) The Fall of Babylon. Biblical	1020 "

INDEPENDENT FILM RELEASES.

Mar. 14 (Kclair) Aspirants to the Hand of Helen. Comedy	465 ft.
14 (Imp.) The Broken Bath. Drama	950 "
14 (Imp.) War Time Fals. Comedy	
15 (Thanhouser) The Actor's Children. Comedy	
15 (Bison) For His Sister's Honor. Comedy	650 "
16 (Lux) The Two Brothers. Comedy	259 "
16 (Lux) Life in the Next Country. Comedy	
16 (Newton) On the Little Big Horn. Comedy	1000 "
16 (Challenge) The Parson's Poster. Comedy	
17 (Imp.) The Time Lock Safe. Comedy	
18 (Bison) A Mexican's Ward. Comedy	
18 (Ambrosio) The Shepherdess. Comedy	
18 (Ambrosio) Insidious Weapons. Comedy	
19 (Great Northern) The Theft of the Diamonds. Comedy	564 "
19 (Italia) The Betraying Mirror. Comedy	
19 (Great Northern) A Quiet Honeymoon. Comedy	260 "
21 (Kclair) The Lover's Embarrassment. Comedy	420 "
21 (Kclair) Honestly His Own Reward. Comedy	510 "
21 (Imp.) His Nick Friend. Comedy	700 "
21 (Imp.) "Strung." Comedy	300 "
22 (Powers) Jimmy Hardy's Invention. Comedy	
22 (Challenge) A Winter's Day Romance at Niagara Falls. Comedy	1000 "
22 (Thanhouser) St. Elmo. Comedy	
24 (Imp.) The Stage Note. Comedy	700 "
24 (Imp.) Sinns on Skates. Scene	250 "

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By ALFRED DE MUSSET

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NO TRIFLING WITH LOVE

Length about 556 Feet

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Don't Miss This One
(Released Tuesday, March 22)

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Approximate length 949 ft

A GREAT WESTERN THRILLER (Released Friday, March 25)

THE HAND OF FATE

Crime Must Leave Its Mark—In this absorbing story the criminal is at last discovered and made to feel the heavy hand of fate. A remarkable picture that you can guarantee in advance. Approximate length 971 ft.

IT PULLS AT THE HEART STRINGS (Released Saturday, March 26)

A BROKEN SPELL

How Virtue Triumphed—A beautiful wife momentarily lured from the path of duty is saved from her folly by the promptings of her own mind. A picture that every woman will enthusiastically appreciate. Approximate length 975 ft.

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ARE THEY FRIGHTENED?

A Western Scribe Takes Issue with Kalem and the "Broadway Reservation."

To the Editor of The Dramatic Mirror:

Sir.—Western producers are disturbed to hear that the above company has succeeded in winning a good sized chunk of the wild west lands recently opened for settlement just outside the city of New York.

These lands doubtless form the part of an old Indian reservation long inhabited by the "Cigar-store" and "Hippodrome" tribes, here and there warriors, that have rendered such inestimable service to Chief Kalem in the making of Western pictures.

On taking possession of this tract these Indians were ordered over to the Broadway reservation, where the hunting is just as good. All Eastern cowboys who affiliate with these tribes as faithfully as the Sentinel Bird does the Rhino, were told to follow. Whether they did so 'tis impossible to state. We are inclined to believe they are camped on the Sixth Avenue Range near Guttenberg Crossing.

Western producers should view with alarm this daring and ingenious attempt to beat them to the tepees.

Of what avail is it for Mr. Selig, of the Selig Polyscope Company, somewhat of a plainsman himself with a knowledge of Indian and cowboy lore, to have in his plant a gang of real cowboys, any one of whom is able to rope, throw and brand a steer, and one of them a champion at that, if he is forced to compete with the Sixth Avenue cowboy dressed by Louis Guttenberg?

Why should this tireless producer spend time and money to take "The Cowboy Millionaire," every auxiliary of which had lived the life of the Western environment presented so accurately in the scenes produced, if Big Chief Kalem warwhoops his warriors from their tepees and shacks along Broadway and Sixth Avenue?

Of what use is it for Mr. Spoor, of the Essanay, while taking a Western picture in Wyoming, to send back to Chicago, as the Kalem Medicine Man said he did, for cowboys and Indians, when the Milwaukee Avenue tribe and the Halsted Street cowboys had gone over in a body to the Broadway reservation and the Sixth Avenue range, enticed there by War Chief Kalem?

Suppose King Kalem goes to England and gathers in all the Indians along Piccadilly and the Strand, what are Western producers going to do then? Have you never seen an English Indian? He is far more ferocious than either the Cigar Store or Hippodrome variety. You have but to recall that mournful dirge of the late lamented Pete Diller to bring him to mind:

"Way down in old Philadelphia, where the cotton sprouts so free,
And the luscious watermelon grows on every tree."

To dethrone Western producers in the making of Western pictures, a game they were born to, is truly a Doc Cook exploit, and how was this master move accomplished?

A GOOD LISTENER.

CHICAGO, ILL., March 9, 1910.
[Perhaps the Western producers are needlessly alarmed over the prowess of the Broadway tribes who have taken the war path on the Kalem reservation. Perhaps they have misunderstood the direction in which the fierce Eastern warriors are headed. It is true that early American history tells us that the Eastern Indians were always able to overcome the Western tribes in battle whenever they cared to exert themselves (the Five Nations conquered the entire West as far as the Mississippi), but it may be that Chief Kalem has no intention of leading his braves to the inhospitable Western plains. If they confine themselves to scalping the early settlers in these parts they can find plenty to occupy their tomahawks and knives.—EDITOR.]

THE BUSY VITAGRAPH.

Fine Weather is Taken Advantage Of—A Few Coming Features.

Never before at the Vitagraph Studio has there been so much doing as at the present time. The fine weather of the last week has given everybody fresh impetus to get in some of their best work and take advantage of the outdoor possibilities and favorable conditions. There have been as many as five plays in operation at once with very satisfactory advancement. This studio is indeed a veritable hive of workers.

To make a mistake in moving pictures is a more expensive matter than one would suppose. One of the Vitagraph actors discovered after 135 feet of film had been run off that he had forgotten a visiting card which he was to have presented in the scene. The scene was done over again.

Among the coming features announced by the Vitagraph Company are the following:

The Broken Spell, a society drama of surpassing charm and bewitching attractiveness, for March 29; The Tongue of Scandal, to be released April 1, characterizing a peculiar phase of human nature and a type of mentality common to small communities where gossip forms the chief budget and very often leads to near tragedies of social ruin and destruction of character; The Fruits of Vengeance, for April 2, being a drama of a family feud that comes near to a tragedy.

REMARKABLE BULL FIGHT FILM.

Famous Contest of Pickett, the Cowboy, with a Mexican Bull in a Pathe Film.

The Mexican bull fight picture which Pathe Freres will release March 18 is the same picture that was shown as a special feature in a few vaudeville houses some months ago. It was taken when 101 Ranch was playing in Mexico City and shows William Pickett, the Oklahoma cowboy, in his famous band to horn contest with a Mexican prize bull. The film has been reviewed in The Mirror and pronounced the most

startling picture in many respects ever taken by a moving picture camera. It has none of the absurd features of a Spanish bullfight. Pickett undertakes to conquer the bull without weapons and with only his bare hands, and he would have done so but for the vicious assaults with bottles made on him by the angry Mexican spectators, all of which is clearly seen in the film.

NEW MELIES FILMS.

The Melies Producers Will Resume Releases in April.

The Melies Manufacturing Company, since its reorganization, has been busily engaged in preparing a series of Western pictures, and those who have seen the new films pronounce them the equal of the best now being offered to the American public. This will be gratifying news to the entire moving picture world. The first reel will be released Tuesday, April 7, and will be entitled Cyclone Pete's Adversity. It is described as a convulsing Western comedy, well acted and produced. Cyclone Pete meets his match when he marries the little school teacher. The second release, Tuesday, April 14, will be a Western drama, called Branding the Thief, and it is said to be full of thrills and surprises, all naturally and consistently brought about.

THANHOUSER NOTES.

It is expected by the Thanhouse producers that there will be queries regarding the identity of the wonderful tota who play the lost youngsters in The Actor's Children, the release for Tuesday, and this paper is asked to help in the task of answering them. The little girl is Gerilla Smith, of New York City, and the lad Master Yale Ross, of the same place. Both have had a bit of stage training and considerable moving picture experience.

The Thanhouse producers are Barry O'Neill, late a Klaw and Erlanger producer, and Lloyd H. Carlton, formerly of the Frohman forces. They like the picture name, but neither can get reconciled to the idea that every cop on the beat must receive his five-spot every time a street scene is taken.

Lloyd F. Loneragan, who wrote The Actor's Children, is doing most of the Thanhouse scenarios. The producers claim to have found in him a writer who has grasped the all-action idea as applied to picture scenario writing. Mr. Loneragan is an editor on the New York World.

The old mansion where resides St. Elmo in the Thanhouse subject of the same name is said to be old, really and truly, dating from 1750. Frank Crane portrays St. Elmo and Anna Rosemond Agnes in this effective picture.

FOUR PICTURES AT ONE TIME.

A novel invention from England, to be used with motion pictures, will have its first exhibition in America, Mar 25 in Madison Square Garden, when a hippodrome and circus enterprise will open in that place. The invention is a series of mirrors so arranged that pictures will be reflected from one machine to four screens at the same time.

ANOTHER HOWE COMPANY.

Lyman Howe opens his 87th motion picture company in Cincinnati, May 20. The new company will play only large-city time, of one to six weeks in each city.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Cumberland, Md., Manager J. J. Kirk, of the Welland, drew very good paying business during week of Feb. 28-March 5, and the Poli, which was closed for a time, has again resumed business and getting its share of patronage. Messrs. Bryan and Winthorn will open a combination vaudeville and picture house at Mahoningtown, Iowa, about the middle of this month.

At Silver City, N. M., the Alrdome, under management of D. D. Sullivan, continues to do a capacity business, to well pleased audiences. This house seats 227 and licensed films are used.

At Danmor, Me., Little Pat Harrington in songs closed at the Nickel March 5 and was replaced by Zelling Millard, who is making good. Business fine.

In connection with the picture business in the Opera House at Carlisle, Pa., beginning March 10, Charles Trube, late manager of the Orpheum Theatre, of this place, will have charge of the vaudeville department, and his wide experience will prove a valuable asset. The opera house management has also secured the services of Harry Howard, the famous drummer and trapeze artist, also a pianist from the Keith circuit, and this will be a great attraction in itself. The vaudeville acts will be furnished by or through the Nixon and Zimmerman company. Because of several alleged non-union workmen engaged on job, carpenters erecting new picture house at Pine and Main streets, Mahanoy City, Pa., strike tied up work for a week. Differences adjusted later.

J. Jolly Jones, manager of the Magic Theatre at Fort Dodge, Iowa, has started a novel method of advertising his popular little house by having a baby contest. Picture of the babies entered to be thrown upon the canvas, each picture to be numbered, and the audience are to vote for the prettiest one. The one getting the most votes to be given a golden chain with diamond pendant, next a baby cab, and third a hand embroidered carriage set. Contest lasts four weeks.

The pictures at the Star in Belfast, Me., were unusually good and attracted full houses March 7-12. Anna Parks, the vocalist, is a very conscientious worker and is fast gaining in popularity.

Fairland at Glens Falls, N. Y., owned by Herman and Cohen, was sold recently by the sheriff to satisfy a mortgage for rent. The fixtures brought \$2,000 and were knocked down to Doran and Ford, the well known moving picture men. Local merchants have bills against the theatre and are trying to get their money, as it is said Mr. Herman, of the concern, is a business man located at Dexter, N. Y. The theatre front is being torn out by the owners of the building and will be leased as a store.

At London, Ont., W. N. Spence, proprietor of the Unique, has sold out to George Philip, of Berlin, but he will remain as manager and the present staff will be retained. Owing to the retirement of C. W. Bennett from the company controlling the Bennett Circuit of theatres in Canada a competition was re-

ESSANAY FILMS

OUR WESTERN FEATURE THIS WEEK
ANOTHER NOTABLE FILM

Release of Saturday, March 19.

THE GIRL AND THE FUGITIVE

The incomparable photography of this subject, together with the dash and go of lively action, an absorbing, thrilling story, makes this film one of the strongest of our recent Western releases. The length is approx. 950 feet. Order quick.

READY FOR RELEASE! OUR GREATEST FEATURE PICTURE!

Wednesday, March 23.

THE HAND OF UNCLE SAM

A tremendously interesting film, a scenic marvel, enormous cast; a rapid-fire picture of patriotism! Write for our 16-page circular, profusely illustrated, describing this big feature. Don't wait; order quick. (Length, approx. 1,000 feet.)

Special posters for "The Hand of Uncle Sam" may be obtained from your film exchange or from the Essanay Company. Advertise this feature film in advance!



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PICTURES THAT WILL DRAW THE MONEY

THE GIRL AND THE BANDIT

A Genuine "Top Notch" Headliner
Released Wednesday, March 23

THE RAILWAY MAIL CLERK

Novel in its Conception and Execution
Released Friday, March 25

Free Lectures to Licensed Motion Picture Theatres

KALEM COMPANY, 235-239 West 23d Street, New York City

gently held to decide on a new name to replace Bennett's, by which they have been known, and the name Majestic has been decided on instead. Messrs. Spitz and Nathanson, managers of the Empire at Providence, R. I., have added the Pastime, another moving picture house, to their various enterprises. The house is located in the Clingville district and will probably continue with the same style of entertainment. Max Florence, manager of the four principal moving picture houses at Salt Lake City, U. S., and also of the Trent and Wilson film exchange, has been seriously ill, but is again out and attending to business.

INCORPORATIONS AT ALBANY

Borough Bill Posting Company Increase Their Stock—Several New Companies.

Articles of incorporation for the following theatrical and amusement companies were filed with the Secretary of State at Albany the past week:

Gordon-North Amusement Company, New York City; formed to produce and present dramatic and musical stage productions and to acquire theatres by lease or purchase; capital, \$1,000; directors, Cliff Gordon, Bobby North, Gaiety Theatre Building; Aaron Hoffman, 1402 Broadway, New York City.

Jacob Forrester Amusement Company, New York City; to own, lease and operate theatres and produce all kinds of stage plays; capital, \$1,200; directors, B. E. Forrester, Empire Theatre Building; Mortimer Fishel, 43 Cedar Street, New York City; H. C. Jacobs, Rochester, N. Y.

Hill-Yale Enterprise, New York City; to act as proprietors and managers of theatres, etc., and deal in dramatic and musical productions; capital, \$5,000; directors, Gus Hill, 1358 Broadway; John J. Sullivan, 208 Broadway, New York City; Charles H. Yale, 88 Knox Avenue, Grantwood, N. Y.

WANTED

Sketches and Scenarios for
Talking Motion Pictures

JOHN W. MITCHELL
645 W. 43d St., New York

Dramagraph Company of America, New York City; to own and conduct theatres, furnish dramatic, musical and other stage productions and deal in moving picture machines, films, slides and apparatus of every kind; capital, \$30,000; directors, Samuel H. Shaw, 206 West Ninety-fifth Street, Henry L. Von Steuben, 19 West 109th Street; John M. Pendleton, the Lenox, Sixty-third Street and Madison Avenue, New York City.

Bradford Booking Agency, New York City; to conduct a general theatrical and amusement employment agency and to deal in plays, sketches, etc.; capital, \$1,000; directors, Thomas F. McMahon, Philip Barnett, John J. Earl, 1402 Broadway, New York City.

The Greater Amusement Company, Brooklyn, N. Y.; to own and conduct general amusement enterprises, including circuses, parks, theatres, etc.; to provide theatrical performances and to deal in horses, costumes, wagons, etc.; capital, \$10,000; directors, David Spall, 114 Christopher Avenue, Brooklyn, N. Y.; J. Montgomery Kelly, 589 Park Avenue, New York City; Felix Helfschneider, 51 Fulton Avenue, Hempstead, L. I.

J. Fred Helf Company, New York City; to publish and deal in musical compositions and productions and to copyright the same; capital, \$5,000; directors, J. Fred Helf, Bessie Helf, 348 West 118th Street, New York City; Charles J. Friedman, 104 Ten Eyck Street, Brooklyn, N. Y.

The stockholders of the Borough Bill Posting Company, of New York, have certified to the Secretary of State that they have increased their capital stock from \$20,000 to \$100,000, with Louis H. Brown as secretary and Joseph A. Keenan and Joseph J. Richer as directors.

Two acts new to the city were offered at the Colonial last week, that of Lionel Barrymore, McKee Rankin and Doris Rankin having been reviewed by the Chicago correspondent of THE MIRROR. The sketch was admirably played by all three, but its theme is all too disgusting for refined audiences and a woman seated next THE MIRROR critic was heard to remark: "I think

VAUDEVILLE.

VAUDEVILLE.

BAILEY AND AUSTIN

Starring this Season,
TOP O' THE WORLD

Slang Acts May Come, and Slang Acts May Go, But

BERT LESLIE

Stays Holder of The Blue Ribbon

Booked solid without an Agent.

JANET PRIEST

AND HER 10 HOLLAND HEINIES

Management of Gus Edwards, 1531 Broadway

March 14, Temple, Rochester, N. Y.

March 21, Bennett's, Montreal, P. Q.

MEMBER V. C. C.

THOS. J. RYAN---RICHFIELD CO.

ORPHEUM CIRCUITING

FEBRUARY 28th, 1910, TILL FEBRUARY 18th, 1911

appeared in the native and picturesque garb of Spain. The selections were of the popular and semi-classical order. Changeable colored foot lights were thrown upon the scene (house interior) during part of the act. Three large set pieces with electric light bulbs were placed at the back and the sides, but were not lighted, nor did they play any part in the offering on Friday night. They were on thirteen minutes.

Mlle. Berthe.

At the American Music Hall last week Mlle. Berthe, a woman of more than passing beauty and a violinist of decided talent, made her American debut. That she does not yet comprehend the requirements of vaudeville was demonstrated by the selections she rendered and her managers are probably more to blame for this lack than herself. She had a very hard position, coming right after the intermission, and this marred her chances. She rendered three airs and was applauded but mildly after each. The Minnion would advise her to see some of the other violinists now in vaudeville, such as Rinaldo for instance. By adopting methods and airs somewhat similar she would undoubtedly score a very big hit, an impossibility in vaudeville with her present "act."

Ralf Ralately.

At the Victoria last week, Ralf Ralately made his American debut as a comedy cartoonist and rag picture maker. He worked in one, appearing in a sort of tramp make-up. His first made up couple of rag pictures, and then followed this up with a series of chalk drawings of a comedy nature. His act ran twelve minutes, and for the opening position he may be said to have scored a modest sized hit.

PRIZES FOR BEST PLAYLET.

Martin Beck, general manager of the Orpheum Circuit, announces a contest by which he expects to procure some fine one-act plays. Unlike the other contests, this provides for two tests. First, the six most promising plays will be selected from those submitted. These will then be produced at the Actors' Fund Fair by Mr. Beck, the entire proceeds going to charity. After all have been presented he will award a prize of \$250 to the author of the play voted most successful. In entering the contest no author loses the right to royalties. Mr. Beck will put the prize winner on the Orpheum Circuit, and will pay the winner the usual weekly percentage. If any of the remaining five plays grip the audience sufficiently he will take them under the same conditions. The contest closes April 1. All manuscripts must be typewritten, and sent to E. J. Sheldon, Actors' Fund Fair, 1423 Broadway. Mr. Beck has invited the following well-known critics to act as judges: Matthew J. White, Jr., dramatic editor of *Munsey's*; Adolph Klahmer, dramatic editor of the *Times*; Louis V. De Foe, dramatic editor of the *World*; Sam McKee, vaudeville editor of the *Morning Telegraph*; and Acton Davies, dramatic editor of the *Evening Sun*.

MORRIS IN SPOKANE.

William Morris has obtained a twenty years' lease on the theatre under construction for the Shuberts at Spokane, Wash. Charles H. Mushman, formerly manager of the Spokane Theatre and until recently representative of the Shuberts, will be manager. The house will be known as the American Music Hall. The American Building Company, organized in Spokane with a capital of \$150,000, has taken over the stock and holdings of the Shubert Theatre Company. The structure, devoted to theatre and hotel, will cost \$180,000, exclusive of the site in Front Avenue. The officers of the new company are: Cyrus Hapoy, president; Jessie Gentry, vice-president; C. P. Robbins, treasurer; Charles H. Mushman, secretary; Earl J. Cook and Gus Luellwitz, trustees.

CENTENNIAL AT JAMESTOWN.

Jamestown, N. Y., is going to hold a Centennial celebration, beginning on Aug. 29 and ending on Sept. 4 of the present year. In view of the fact that Jamestown is adjacent to Celoron-on-Chautauque Lake, and the latter is one of the well-known vaudeville centers, many readers of this paper will be interested in the plans for the celebration. The committee has named Frank E. Wallace, formerly of the Hotel Everett, as secretary.

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MODERN IDEAS IN SKETCHES, SONGS, MONOLOGUES, BURLESQUES. Written to order only. Author of over One Hundred Hits. References: Joe Welch, Julian Hittings, Bert A. Williams, Harry B. Lester, Herbert Cyril, Prince and Virginia, Jimmy Lucas, Hanson and Miller, Ben Ross, Gillman and Murray, Dan Mailey, Sam Stern, Ed. Morton, Leonie Fann, Suits Edwards and Co. "At the North Pole," etc., etc. Long Ace Building, Times Square, New York

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"The Real Writer"

of Vaudeville Sketches. Author of "Representing the Press," Mr. and Mrs. Gene Hughes' \$1,000 prize sketch, Lewis McCord's "Winning on Wind," Derrin & Elwood's "The Girl from Yonkers," Hallen & Fuller's "A Lesson at 11 P.M.," and more than seventy other successes. Room 412 House Office Bldg., Washington, D. C.

CHARLES HORWITZ

Author of the The Best Comedies in Vaudeville performed by Mr. and Mrs. Mark Murphy, Harry First & Co., Shean and Warren, Gracie Knapp & Co., Chadwick Trio, Coombs and Stone, Dave and Percie Martin, Leonard and Whitney, Emily E. Green & Co., Somers and Storke, Henry and Young, and over 150 other Gensine Hits, playing the best theatres. CHAS. H. HORWITZ, 1423 Broadway, Room 315, Knickerbocker Theatre Building, New York.

ACROBAT COMMITS SUICIDE.

Edward Kitzridge, an acrobat known to the stage as Beppo, shot himself in his stateroom on the S. S. "Adriatic" just as she sailed from her pier in New York for England last Saturday morning, March 12. He had been brought over here by Wal Pink and Fred Ginnett, the English vaudeville producers. His body was brought ashore and identified by his managers.

VAUDEVILLE.

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Direction M. S. BENTHAM

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THE VERY MUCH DIFFERENT GIRLS

KATHERINE NELSON AND OTTO ELIZABETH

CLEVER COMEDienne and PLEASING PIANIST

PLAYING UNITED TIME.

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A Clever Comedy Playlet

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The Eminent French Hypnotist

Breaking All Records. Held Over for Second Week, Seattle, Wash., Pantages Theatre

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AWAKE AT THE SWITCH

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ALFRED LATELL

America's Representative Animal Impersonator--Fide Press, London and New York

Opening at Olympe Theatre, Paris, France, March 1

Management E. B. MARINELLI

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Starring in Vaudeville

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SAM CHIP and MARY MARBLE

In Anna Marble Pollock's Classy Sketch

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Address all communications to JOHN W. DUNNE, Hotel York, N. Y. City.

PENCIL PATT.

Fortune smiles at some, while it only gives the others the laugh.

Eddie Redway, the "Gingerbread Man," was hurrying along Broadway one day last week when two young ladies stopped him and asked him when he opened at the Hippodrome. Eddie said he wasn't booked at the Hippodrome, and the girl said: "Oh, I beg your pardon, I thought you were one of the fifty midgets Shubert imported for the Hippodrome." Eddie stopped at the next shoe store and bought a pair of extra high rubber heels.

A bill has been introduced in the New York State Assembly to have boxing taught in the public schools. This is a knockout idea. (Bad? Oh, all right!)

Raymond and Ross, a new act in these parts, bill themselves as "the Wise Guy and the Rummy." Ibsen did not write their act, but it is said to be very funny, and that's all you need nowadays.

They are stopping the small picture theatres in Boston from using vaudeville acts. If they start the same thing in New York there will be a bunch of people going back to the vest making business.

Sam Peck now has a large map of the United States in his office. He says he wants to get acquainted with the country.

Buttonhole Makers' Notice.—Leach Cross and Abe Attell, the feather weight prize fighters, open at Hammerstein's in a few weeks with their own vaudeville act.

Nutty Notes.—What did Blanche Ring? Why is Cecil Lean? If Mike Donlin is five foot nine, what's Mabel's Hite? (Good-morning, Judge.)

We called to see Joe Wood, and he is certainly one busy man. He is kept so busy he hasn't had time to give himself a shave. At the time of going to press he looked like Santa Claus.

George M. Cohan made a lot of money out of the American flag. There were millions before him who did not know enough to do it, so we guess we have to give George credit for his foresight.

Percy Wenrich tells us J. H. Remick and Company sold about 900,000 copies of "Rainbow," and he has already received in the neighborhood of \$9,000 in royalties. Pretty soft for Percy, what? Who wants to write operas when popular songs sell so well? (Some of them.)

Broadway is itself again. The depression that hung over it for the past several weeks has wafted away. Otto Henry (Elbow Rubs) Harris is back from Chicago, where he has been on a business trip. Otto has some new clothes that are really handsome. Handsome boy, handsome clothes.

Harlan Knight and company were booked over the Orpheum Circuit, opening in August for a season of twenty-eight weeks. The Chalk Line, a very good sketch by Una Clayton, is the act they use.

New member of the "How-Soon-We-are-forgotten Club," Dr. Cook.

The Black Hand is after Caruso. We always thought Anna Held had a good press agent, but the spaghetti tenor's P. A. has him tied to a post.

We think the vaudeville managers are very foolish in not grabbing Anthony Comstock for an act. What a drawing card the good old soul would be. He makes his living at present trying to keep the world good. He has a big job on his hands.

Max Sherman is now connected with the Max Hart agency. Max has a regular office with a regular desk and pen and ink.

Friend to Comedian.—"What are you going to do for Holy Week?" Comedian.—"Stop singing 'The Yiddish Rag' and sing 'The Holy City.'"

Blanche Ring's new show, The Yankee Girl, hasn't any male chorus. That is one good point that deserves mention, although the show has many more.

William Morris wouldn't trust Martin Beck on a boat for six days with Harry Lauder. This is quite a tribute to the head of the Orpheum Circuit. Martin may get Harry yet; they say he's a good waiter.

There is a large sign on the Criterion Theatre saying that Charles Frohman says The Bachelor's Baby is a better show than Charley's Aunt or A Lucky Star, and he staged both. We are glad Charley admits it. If he says so it must be good.

Vesta Victoria is off the Blacklist. Well, as Dr. Munyon says, "There is hope."

ANSWERS TO "QUERIES."

SURE, FIRE AND HOKUM.—No, you don't have to get a permit from Congress to use George Washington's picture.

HANDSOME JACK.—If your act is half as funny as your picture you ought to be a riot. Do not wear any make-up, you're funny looking enough.

ACTOR.—(1) Why don't you buy a theatre of your own, it would be cheaper than shipping your scenery all over the country for trial weeks. (2) A report is something that you hear about, but never see.

PRETTY POLLY.—If you have a troupe of trained cuckoo clocks, as you say, let "Young" Hennessy handle them. He's a bird of an agent.

A vaudeville agent's to-morrow never comes.

When Wolfe Gilbert played one of the Lowe houses he saw a sign outside of the gallery entrance which read, "Clever Wolfe Gilbert, five cents." Wolfe said, "I know I'm not getting much, but they needn't rub it in."

A theatre in Topeka, Kan., programmes an illustrated song singer as follows: "Carl Fletcher, the Boy Tenor, pictured Melody."

'He's a college boy.' One of the L. System college suits furnished by the Palace Clothing Co. It neglected to state, however, if the local barber furnished him with a "college hair cut," or the cigar store with a "college pipe." We wonder how he'll dress when he sings "Rings on Her Fingers."

Marcus Loew has a house building on West Forty-second Street near Broadway, and every now and then he adds a Stair and Havlin house to his string. To the man on the fence it looks as though the People's Vaudeville Company would cause both the U. B. O. and William Morris, Inc., trouble before long. We wonder if Joe Schenck will wear any larger diamonds than he has now.

Some old post said, "The world's a stage," a great drama of all mixtures. Then the folk who pass out each day, must be the moving pictures.

When Shanley's restaurant moves into the Long "Aching" Building and Hector's new place is finished, with the Café de l'Opera but a few blocks away, it won't be hard for us to select a place for lunch each day. We'll still go to Childs.

THOMAS J. GRAY.

PROTEST AGAINST AGENCY BILL.

A meeting of dramatic employment agents was held in the offices of Mrs. Beaumont Packard in the Shubert Building on last Friday afternoon to protest against the new bill introduced in the State Senate by Senator Voss. The grounds of objection by the dramatic agents are based upon the fact that the bill makes no distinction between the vaudeville and the dramatic agent, and should the bill become a law it would practically be impossible, so the dramatic agents claim, for them to conduct business. No action was taken at the meeting other than to gather the various opinions of those present and to call another meeting to be held early this week. Mrs. Packard was elected chairman of the meeting and Herbert Betts, of the firm of Betts and Fowler, was elected secretary.

NEW SONG COMPANY.

Morris Baer and Linda Bloodgood have opened an office at 1507 Broadway. Mr. Baer, who studied at Leipzig, Germany, for five years, is prepared to attend to the orchestration and the music which will be turned out by this concern. The four good numbers soon to be heard are "Come Take a Dip with Me," "I'll Give You My Dollie, Too," sequel to Eddie Mcneely's "Dollie," and "I Love You More Than Any Other Fellow." Negotiations are under way for an entire score for contracts for several companies. They are also preparing the songs and material for several new musical productions for vaudeville.

IRWIN QUITS MORRIS.

Robert Irwin, who was manager of the Fifth Avenue for several seasons, and who last year "switched" to William Morris, Inc., going to the Plaza Music Hall as local manager, left the services of that concern last week. Joe Pile, formerly the treasurer of the theatre, has taken Mr. Irwin's place.

CONSIDINE IN VANCOUVER.

Reports were received last Friday that John Considine, of the Sullivan-Considine firm, had purchased the Opera House at Vancouver, B. C., and would open it with vaudeville next season.

VESTA VICTORIA FOR ORPHEUM.

Vesta Victoria was "fitted" from the blacklist last week and booked by Martin Beck for the Orpheum Circuit. She will play twenty weeks on the Western time.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams and Alden—Columbia, Cinl. O. Castle, Bloomington, Ill. 21-26.
Andale's Animals—Temple, Detroit, Mich.
Barnes and Crawford—Orph., Seattle, Orph., Portland, Ore.
Barry, Edwina, and William Richards—Keith's, Boston, Mass., Colonial, Lawrence, 21-26.
Barry and Wolford—Hammerstein's, N. Y. C.
Reban, Geo.—Bennett's, Montreal, Can.
BERGERE, VALERIE—Chase's, Washington, D. C. 21-26.
BINDLEY, FLORENCE—Maj., Milwaukee, Wis., Maj., Chgo., Ill. 21-26.
Blessing Circus.
Black, Violet—Orph., Bklyn.
Blood, Adele—Keith's, Providence, R. I.
Bloomquist, George—Maj., Milwaukee, Wis., Maj., Chgo., 21-26.
Boothblack Quartette—Orph., Evansville, Ind.
Bowen, Walters and Crocker—Colonial, N. Y. C.
Bowles, Donald—Orph., Birmingham.
Bowman Bros.—Hathaway's, New Bedford, Mass.
Braatz, Selma—Auditorium, Lynn, Mass.
Brenon, Herbert, and Helen Downing—Poll's, Worcester, Mass. 21-26.
Buckley, Louise—Moxallian, Circleville, O. 14-16, Orph., Chillicothe, 17-19, Orph., Portsmouth, 21-23, Orph., Huntington, W. Va. 21-26.
Cameron, Ella—Bijou, Racine, Wis., Bijou, Green Bay, 21-26.
Carson Bros.—Follies Bergere, Brussels, Belgium.
King's South Sea, England, 21-26.
Clayton, Fua—Orph., Lincoln, Neb. 21-26.
Chaplin, Benjamin—Columbia, St. Louis, Mo. 21-26.
Clifford and Burke—Keith's, N. Y. C.
CHENEY, WILL M., AND BLANCHE DANE—Orph., Seattle, Wash., 21-26.
Cross and Josephine—Orph., Kansas City, Mo., Orph., Memphis, 21-26.
Cunningham and Marion—Grand, Pittsburgh, Pa. 21-26.
Dagwell Sisters—Orph., Sioux City, Ia., Maj., Milwaukee, Wis. 21-26.
Davis, Edwards—Keith's, Providence, R. I.
Dagle, Mlle.—Keith's, Columbus, O., Keith's, Phila., Pa. 21-26.
Deveau, Hubert—Aldome, Chattanooga, Tenn.

VAUDEVILLE.

PRUDENTIAL VAUDEVILLE EX. "The CLEVELAND CIRCUIT"
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Do "Cleveland Vaudeville Circuit" Theatres outnumber any two others?
Do ALL PARKS, FAIRS, THEATRES, BOOKED by CLEVELAND make MONEY?
POSITIVELY THE LARGEST—THE ONLY INDEPENDENT BOOKING OFFICE

Doherty Sisters—Orph., Lincoln, Neb. 14-26.
Dole, Three Sisters—Poll's, Wilkes-Barre, Pa.
Drew, Dorothy—Orph., Lincoln, Neb., Orph., Kansas City, Mo. 21-26.
Dupres, Fred—Orph., Bklyn., Alhambra, N. Y. C. 21-26.
Edwards, Gus—Poll's, New Haven, Conn.
Eldon and Clifton—Fantasia, St. Joseph, Mo.
Ellis, Cetta, and Ellsley—Austin, Tex.
FIELDS, W. C.—Orph., Bklyn., Alhambra, N. Y. C. 21-26.
Flinners, The—Hippo, Cleveland, O.
FISHB, MR. AND MRS. PERKINS—Temple, Detroit, Mich., Temple, Rochester, N. Y. 21-26.
Floyd and Russell—Seaside, Waltham, Mass.
Fredericks, Musical—Poll's, Scranton, Pa., Poll's, Wilkes-Barre, 21-26.
Gennaro's Band—Maj., Ft. Worth, Tex., Maj., Dallas, 21-26.
Girls from Melody Lane—Orph., Portland, Ore.
Gordon, J. R., and A. J. Pickens—Bennett's, Ottawa, P. Q., Bennett's, Montreal, P. Q. 21-26.
Granville, Bernard, and Wm. F. Rogers—Hathaway's, Lowell, Mass., Auditorium, Lynn 21-26.
Greates, Helene—Bennett's, Ontario, Can.
Gruber, Max—Orph., Evansville, Ind.
Harris and Randall—Arcade, Carnegie, Pa., Variety, Allegheny, 21-26.
Hawthorne, Hilda—Orph., Worcester, Mass.
Hayden, Virginia—Hartville, Wyo., indefinite.
Herlein, Lillian—Maj., Chgo., Ill., Columbia, St. Louis, 21-26.
Holman, Harry—Grand, Rochester, N. Y.
Holt, Edwin—Orph., Portland, Ore., Orph., Seattle, Wash. 21-26.
Howard and Howard Trio—Orph., Indianapolis, Ind., Orph., Cinl.

INGRAM, BEATRICE—Poll's, Worcester, Mass., Grand, Syracuse, N. Y. 21-26.
Johnstons, Musical—Poll's, Hartford, Conn., Poll's, Springfield, Mass. 21-26.
Jordan, Anna—Hippo, Lexington, Ky.
Kallmer and Brown—Orph., Dayton, O., Maj., Milwaukee, 21-26.
Kenna, Chas.—Orph., Los Angeles, Cal., Orph., Salt Lake City, U. 21-26.
Kitamura Japs—8th Ave., N. Y. C.
Klein and Clifton—Bijou, Duluth, Minn., Miles, Minneapolis, Minn. 21-26.
Knight Bros. and Saville—Orph., Kansas City, Mo., Orph., Birmingham, Ala. 21-26.
Koners Bros.—Poll's, Hartford, Conn.
LASKY'S PIANOPHONISTS—Audl., Lynn, Mass.
Lasky's Imperial Musicians—5th Ave., N. Y. C.
Lasky's At the Country Club—5th Ave., N. Y. C.
Lasky's At the Waldorf—Temple, Detroit, Mich.
Lasky's Twentieth Century—Poll's, Wilkes-Barre, Pa.
La Veen-Cross—Orph., Los Angeles, Cal., 14-26.
Leonard, Eddie, and Mabel Russell—Orph., Omaha, Neb.
Leslie, Bert—Orph., Los Angeles, Cal., 14-26.

LESTER, GREAT—Greenpoint, Greenpoint, L. I., Hammerstein's, N. Y. C. 21-26.
Lewis, Walter—Orph., St. Paul, Minn., Orph., Minneapolis, 21-26.
Lorraine, Oscar—Temple, Detroit, Mich.
Lorenberg's Chas., La Petite Reue—Colonial, N. Y. C., Orph., N. Y. 21-26.
Mack, Wilson, and Nellie—Walker—Keith's, Columbus, O., Temple, Detroit, Mich. 21-26.
Martinet and Sylvester—Harmarket, Chgo.
Mathews, The—Salem, Salem, Mass.
McConnell and Simpson—Orph., Cinl., Ind. 21-26.
McConnell Sisters—Orph., Kansas City, Mo.
McDowell, John and Alice—New Majestic, Natchez, Miss.
Milligan, Swat—Orph., Denver, Colo., 14-21.
Millman Trio—Orph., Seattle, Wash., Orph., Portland, Ore. 21-26.
Merritt, Hal—Grand, Evansville, Ind.
Moore and St. Clair—Orph., Dallas, Tex.
Mordant, Hal—Palace, Salisbury, N. C.
Murray and Mack—Orph., New Orleans, La.
Maj. Mobile, Ala. 21-26.
Neunille, Mlle.—Palace, Salisbury, N. C. 14-25.
Newell and Niblo—Washington, Spokane, Wash., Maj., Seattle, Wash. 21-26.
Normans, Juggling—Orph., Denver, Colo.
Noses, Six, Hathaway's, New Bedford, Mass.
Hathaway, Lowell, 21-26.
Nurent, J. C.—Maj., Dallas, Tex., Maj., Houston, Tex. 21-26.
Priest, Janet—Temple, Rochester, N. Y., Bennett's, Montreal, P. Q. 21-26.
Reardon, Ruby—Keith's, Providence, R. I., Hildway's, New Bedford, Mass. 21-26.
Radford and Winchester—Keith's, 8th Ave., N. Y. C., Maj., Dayton, O. 21-26.
Rocmore, Suzanne—Poll's, Springfield, Mass.
Rooney, Pat, and Marion Bent—Poll's, Hartford, Conn.

RYAN, THOMAS J., AND MARY RICHFIELD—Orph., Minneapolis, Minn.
Ryan and White—Proctor's, Newark, N. J.
Sabel, Josephine—Colonial, Indianapolis, Ind., Orph., Cinl., O. 21-26.
Steger, Julius—Orph., Los Angeles, Cal., Orph., Salt Lake City, U. 21-26.
Stevens, Edwin—Harmarket, Chgo.
TAYLOR, EVA—Orph., Omaha, Neb., Orph., Minneapolis, Minn. 21-26.
Top of the World Dancers—Grand, Pittsburgh, Pa.
Topsy and Toss—Maj., Johnstown, Pa., Temple, Detroit, Mich. 21-26.
VAN, CHARLES AND FANNIE—Poll's, Springfield, Mass., Poll's, Wilkes-Barre, Pa. 21-26.
Vynos, Musical—Globe, Chgo., Ill., O. H., Cleveland, O. 21-26.
Walsh and Lynch—Orph., Spokane, Wash., Orph., Seattle, Wash. 21-26.
Waterbury Bros. and Tenney—Proctor's, Albany, N. Y.
Waters, Tom—Keith's, Cleveland, O., Grand, Pittsburgh, Pa. 21-26.
Webb, Harry L.—Audl., Lynn, Mass.
White, Al, Francis and Rugs—Orph., Seattle, Wash., White and Simmons—Orph., New Orleans, La.
Wildner, Marshall P.—Orph., Bklyn., Keith's, Scranton, N. Y. 21-26.
Willard and Boyd—Proctor's, Albany, N. Y., Empire, Pittsburgh, Mass. 21-26.
Wills, Nat M.—Poll's, Scranton, Pa.
WORLD, JOE W., AND MINDELL KINGSTON—Shubert's, Utica, N. Y., Poll's, Hartford, Conn. 21-26.
Wormwood's Animals—Family, Lafayette, Ind.
Wormwood's Monkeys—Fifth Ave., N. Y. C.

VAUDEVILLE.

WRIGHT, HORACE, AND RENE DIETERICH—Keith's, Boston, Mass., Fifth Ave., N. Y. C. 21-26.
Young, James—Orph., Washington, D. C., Orph., Providence, R. I. 21-26.
Young, Oile and April—Trevett, Chgo., Ill.
Maj., Lansing, Mich., 21-26.
Younger Bros.—Grand, Pendleton, Ore.

AMONG AGENTS AND PRODUCERS.

Preston Gibson, author of The Turning Point, announces the production of his one-act playlet, The Vacuum, at the Victoria next week.
Fannie Ward is to produce a new playlet called An Unlucky Star, at the Fifth Avenue the week of March 28.

Frank Bohm is said to be arranging time for Battling Nelson, the pugilist, to appear in which Leach Cross and Abe Latell will shortly be seen. They are scheduled to open at the Victoria on April 4.

Frank Bohm is shortly to produce a vaudeville act which will call for the use of seven persons. It will be called For the Championship, and is a sketch having to do with the prize ring. It is to have its premiere the first week in April.

The Boss is the title of a new act in preparation by Sam Ehrlich. It will have a big cast, and the theme is said to have much to do with the "white slave" question.

It is reported that Ward and Vokes are shortly to enter the vaudeville field in a new comedy skit, Pat Casey is to handle the act.

B. A. Rolfe's latest act, The Rottomans, will have its first metropolitan showing at the Colonial the week of March 28.

Joe Wood added three houses to his circuit last week. These are located at Mechanicsville, Sandy Hill, and Lansingburg, N. Y.

The Dandy Thieves is the title of a new act to America which the Fred Karno company are presenting at the Plaza this week.

George W. Cooper, the colored comedian, has severed his partnership with Mr. Robinson, with whom he has been associated for many years, and will go out in a single act.

B. A. Myers has booked Harry Johnson for a tour of the Barratford houses in England.

Signor Wachter, general booking manager of the Vaudeville and Moving Picture Company of America, has recovered from his recent illness, and is now back at his desk in the Broadway Theatre Building.

B. A. Myers has booked Walter Shannon and Beatrice McKennie over the Sullivan-Considine time.

Peet E. Abbott, who has been playing "leads" at the Academy in Chicago for the past ten weeks, left that organization and engaged vaudeville opening at the Apollo in Chicago, March 7, in her own sketch.

The following houses have been added to the Cleveland Circuit (this week): Hagerstown, Md.; Martinsburg, W. Va.; Annapolis, Md.; Hartford, Conn.; Chambersburg, Pa.; and Dover, N. H. Among the prominent acts booked this week are: Electric Raids, with a big comedy sketch; Paul Durand Trio; Tinkham and company, the Royal Trio; Harry Clinton Sawyer; Gertrude Black, Smith, Evans and Williams; Francelli and Lewis, the Fondlier Troupe, Mlle. Valaska, Jane Addy, Kelly and Lafferty, Page and Moroney.

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LASKY, JESSE L. Hudson Theatre, New York

LOVENBERG, CHAS. Keith's Theatre, Providence, R. I.

MASON, JACK (Producer) Hotel Flinders, N. Y.

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T.C.C. "THE TALL TALE TELLER"

HILARIOUS CEBALLOS ROSALIA PHANTASTIC PHANTOMS in Vaudeville

VAUDEVILLE JOTTINGS.

Harlan E. Knight, who for the past two seasons has been starring so successfully in The Chalk Line in vaudeville, has recently purchased Sam Peck's entire interest in the sketch. Opening with the original cast early in August on the Orpheum theatre, the act which is booked through Pat Casey will play consecutive time until May, 1911.

The Bijou Theatre, Ann Arbor, Mich., formerly managed by Harold Phelps, has changed hands, and is now under the management of Dean M. Seabolt. Every possible improvement has been made, and it is now being run as a high grade family theatre, only the best of vaudeville acts and pictures being used. The house seems to be doing capacity business at every performance.

Plans and specifications are now in the hands of contractors, whereby Van Wert, Ohio, is to have an exclusive vaudeville theatre of the popular variety. Manager Thomas of the Auditorium, and J. A. Armstrong are responsible for this new venture.

The Gordon-Pickens co. scored a big hit at the Shubert Theatre, Utica, N. Y., last week.

Mattie Walsh, of the Holland-Walsh team, was very painfully injured on March 5 at Oswego, N. Y. Miss Walsh was leaving the theatre, and near the stage entrance she fell into the opening of one of the cellar windows in the building just north of the theatre. She suffered a badly strained hip and knee, and will be unable to do her act for some time. Her partner, Mr. Holland, will do a single act.

Marye Harrison is to play Bertha, the French maid, in the Opera, American Music Hall this week.

The new theatre at Grand Rapids, Mich., which recently opened as a first-class attraction house, will open as a vaudeville theatre April 1. Owen Stair is the owner.

Swat Milligan, after scoring twice a day, opened on the Orpheum Circuit, March 13. Vanle Boulton and Johnnie Gorman continue to make big hits with the act.

The East End Park, Memphis, Tenn., is to be managed this season by A. B. Morrison, who controlled the enterprise last year. The co. is now being reorganized and will be known as the New East End Park Co.

Minerva, in private life Minna Minerva Riedel, was married on Wednesday evening, March 2, to C. M. J. Haugener, her manager. They have known each other for many years. The ceremony occurred at La Crosse, Wis. Minerva does a handkerchief and barrel escapade act.

S. W. Gumperts, general manager of Dreamland, Coney Island, has made arrangements with J. Henry Lea, of London, to secure acts from the latter for Dreamland. The two park managers will exchange attractions during the coming season. Mr. Lea manages parks in London, Vienna, Budapest, Cairo, Brussels, Blackpool, Düsseldorf, and Paris.

A new moving picture and vaudeville house to cost \$60,000 will be erected in Jersey City in the section where the "four hundred" reside. Gould and Stout, of New York, are the architects.

Harry Burkhardt, who has just closed with Clara Lipman, joined Elita Proctor Olla in the playlet, Mrs. Rucker's Run, opening on the Orpheum Circuit in Denver, March 14.

It is reported that John J. Ryan is to build a new theatre at Newport, Ky., to cost in the neighborhood of \$20,000. It is to be located at Ninth and Seventh streets, and will have a seating capacity of about 1,400.

Contracts have been let for the construction of the new Morris theatre in Frisco to the Thompson-Starratt Company. The plans have been drawn by Henry Ives Cobb.

Bedini and Arthur were forced to retire from the bill at the Bronx Theatre on last Tuesday night, due to illness of both members of the team. Eddie Kallier placed Lavine and Leonard to take their position on the bill for the remainder of the week.

Donovan and Arnold have been booked for fifteen weeks on the other side, opening the second week in July.

Alexander and Scott are going to return to vaudeville after the end of their present season with the Cohan and Harris Minstrels. They have six or seven more weeks to play with that organization.

The Four Freds have been signed to appear with The Polities of 1910, opening at Young's Pier, Atlantic City, in May.

A new vaudeville theatre opened at Sunbury, Pa., a week ago. It is called the People's and will play popular priced vaudeville and pictures.

The Orpheum Circuit has joined with the legitimate managers and players in aiding the Actors' Fund Fair. Books containing stamps at 25 cents each will be offered for sale at each one of the Orpheum houses, the receipts to be turned over to the treasurer of the Fund by Martin Beck.

The American Theatre, located at Erie Avenue and Broad Street, Philadelphia, is to open shortly. It is a new Isman house and will present six acts and motion pictures at popular prices.

Sam J. Curtis and company have signed for a twenty weeks' tour of the Sullivan-Considine Circuit, opening this week at Winnipeg.

It is announced that Gertrude Hoffman has been engaged to play a season on the roof of the Victoria Theatre next Summer.

Annette Kellerman will open on the Orpheum Circuit early in July. It is announced.

Belle Hathaway is another entertainer to "switch" to Morris. She opened with her trained monkeys at the American Music Hall, Newark, N. J., March 7.

The William Morris Company, Western has engaged J. J. McCallan, the organist of the Mormon Tabernacle, Salt Lake City, to lead the orchestra in the Morris theatre to be erected in that city.

It is rumored that Edmund Tabin has closed two of his picture houses in Baltimore. Had business is alleged to have been the cause, people not attending picture theatres in sufficient numbers unless vaudeville of a pretty good quality is offered. Another indication of the advance of vaudeville.

Hawson and Clare have signed for a tour of the Sullivan-Considine tour, opening the latter part of May. They are now in burlesque, appearing with the Bon Tons.

Eddie DeNover, who has been appearing this season with the Danie Sisters in a trio singing, talking and dancing act, has become a manager. He has taken the Grand Opera House, Williamsport, Pa., and will play popular priced vaudeville, with bookings through the United's "Pop" department.

A new theatre is planned for Harrisburg, Pa., it is reported. Nathan Appel is said to be back of the scheme. It is to be located on Walnut Street and will play in opposition to the Poli house in that city.

George Jones, of Jones and Deely, has been on the sick list for the past week. He is reported to be improving, however.

English's Theatre, Indianapolis, has been leased to James and Murphy for a Summer season of vaudeville.

Robert Strauss, who made such a big hit with James Young, has been engaged by Valerie Burgess to play the call boy in The Lion Tamer.

Allice Magill, of Waller and Magill, who has been ill for the past two weeks with a touch of pneumonia, is now convalescent and will work alone shortly.

Gilday and Fox have just concluded a successful tour on the Interstate circuit. They wish to thank Mr. Muckenfuss, booking manager for above circuit for the courteous treatment which they received from all his managers. The act is now booked solid for the balance of the season on the Western Vaudeville Association time, and their new act, entitled Cohen and His Ward, proves to be a hit.

The McGinniss Brothers, formerly with Cohan and Harris Minstrels, are making a hit as a dancing team in the Western vaudeville houses.

Alfred Butt has booked Ethel McDonough (the Divine Myrna) for an engagement at the Palace, London, beginning in April.

Franklyn Gale opened in her new sketch Monday, March 14, at the Fulton Theatre, Brooklyn. The title of this latest offering is On the Level, and it was expressly written for Miss Gale by Charles W. Dotty.

NELSON AND OTTO SPLIT TEMPORARILY

Owing to the illness of Elizabeth Otto, the vaudeville team of Katherine Nelson and Elizabeth Otto, will be obliged to split temporarily, and Miss Nelson will be seen in a new act with George Spink, opening either this week or next at one of the United Booking Offices' "tryouts." Miss Otto is doing an act with Agnes Lynn. Miss Otto is recuperating at the Reuben Sanitarium in this city, and will be unable to work for several weeks. Later on she will again join her sister with a series of new songs and piano selections, when they will be welcomed in the houses of the U. S. O.

LOUISVILLE.

John Drew Opened to Big Business at Macaulay's—Morton Shaw Becoming Well Known.

John Drew and an excellent co., including such well known people as Mary Boland, Adelaide Prince, Jane Laurel, Martin Sabine, Rex MacDougal and Frederick Tiden drew good business to Macaulay's 7-9 in Constantin George. The same good business followed 10-10, when Charles J. Rose and Elsie Bowen were heard in The Love Cure. Coming 14-16 Mabel Tallaferrero in The Call of the Oricket. Advance sale indicates that business will be good.

Viola Allen, with an excellent cast, including James O'Neill, William Farnum and Minna Gals, drew good business to the Masonic 10-13 in The White Sister. Next, William Farnham in Herod and The Winding Way.

The attraction at the Avenue week of 6, drawing large business, was The Smart Set, a comedy America's cleverest colored comedians, with S. H. Dudley in His Honor the Barber. Next week, Cecil Spooner in The Little Terror.

Dave Marion and the Jardin de Paris Girls for the attraction at the New Buckingham and Billy W. Watson and the Girls from Happyland at the Gayety 6-2.

Manager John T. Macaulay and his mascot, the famous dog, Bert, are now doing daily long walking stunts as an aid to continued health.

Mrs. August Belmont, formerly Eleanor Robinson, is sojourning for a brief while in Kentucky, at the beautiful stock farm of her husband.

Morton Shaw, son of Manager C. D. Shaw, is rapidly coming to the front as a playwright. Several of his sketches are being successfully performed in the vaudeville houses.

James R. Camp announces a concert at the Masonic with Miss Edna King, the violinist, as the soloist.

ST. PAUL.

Olga Nethersole in The Second Mrs. Tanqueray—The Grand's Offering Pleased.

At the Metropolitan 3-6 Louis Mann presented The Man Who Stood Still. The play did not appeal very much to the usual Metropolitan patrons, and business was poor. Mr. Mann refused to go on for the performance Sunday evening on account of sickness. Olga Nethersole in The Writing on the Wall. The second Mrs. Tanqueray, Camille and Rango 7-9. Miss Nethersole was at her best as Paula in The Second Mrs. Tanqueray, and won much applause for her unsurpassed work. Her support was not particularly strong, but Miss Nethersole is sufficient attraction to most of us, however. Business was not so good as it might be, as many are waiting for David Wardell, the latter part of the week.

At the Grand Young Buffalo in New York 6-12 pleased the young folks who like plenty of thrills, although this melodrama does not compare with some of Mr. Blaney's plays in their number and intensity. Business has been fair for the week. Heart of Alaska next.

GLENN A. MORTON.

DENVER.

Good Business at the Broadway—Some Changes in the Curtis Stock.

The Round Up played to the capacity of the Broadway Feb. 23-5. Maclyn Arbuckle headed the excellent co. The Climax 6-12. Otis Skinner 14-10.

The Glensman proved a most interesting attraction at the Tabernacle, starting eleven performances to big business. Arthur Dwyer, Evelyn Faber, Mande Durand, John B. Cook, and Joseph R. Garry were prominent in the cast. The Flower of the Ranch 6-12. The Girl of the Golden West 14-10.

The Curtis Stock co. presented Rango to good patronage. St. Elmo follows with new people in the cast. Several members of the present co., including the popular leading woman, Alta Phelps, will be sent on the road by Manager Smuts.

MARY ALKIRE BELL.

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BUFFALO.

Frank Daniels as Funny as Ever—The Harvest Moon Well Presented.

Frank Daniels in The Belle of Brittany was funnier than ever, and amused exceptionally large audiences at the Tack 8-6.

The Girl from Doctor's turned people away from the Star 3-5. Augustus Thomas' latest play, The Harvest Moon, with George Nash, was ably presented at the Star 7-9.

Jefferson De Angelis in The Beauty Spot was at the Tack 7-9. A fair performance to good business.

Severin De Dyn in Pierre of the Plains was at the Lyric 7-12.

At the Lafayette Harry Montague's Fashion Plates were well received 7-12.

Lawrence Victory is in town, after a very successful season.

P. T. O'DONNOR.

NOTES OF VARIOUS ACTIVITIES.

Alma Wo Wobnet Du, the Adolf Phillip German musical production, played to phenomenal business at the Grand Opera House, Brooklyn, last week. The gross receipts, \$7,000, which is one of the biggest weeks the Grand has had under John L. Springer's management. A remarkable incident was the fact that only \$8.50 was refunded to people who happened into the theatre without knowing it was a German performance.

The Repro-Photo Company, located at 289 West Forty-second Street, although in operation some six months, stands practically alone in its line. The excellency with which photographs are reproduced, exceeding the original copy, show such skillful workmanship that they have received the endorsements of many prominent people in the theatrical field. Rush orders filled at twenty-four hours' notice. Managers and performers should avail themselves of this convenient and artistic photography. The rates are exceptionally reasonable, and will be furnished upon application.

SAID TO THE MIRROR.

WILLIAM CHESTER MILLER, Los Angeles, Cal., March 8: To-day at Helena, Mont., one of the most unique and finished actors that ever lived in the "tide of time" passed to his reward. Louis James was a great man in every sense of the word—great as an actor, great as a man, kindly, thoughtful, ever thinking of the comfort of his people. Every member of his company loved him, and he was worthy the love of every thinking actor. As an actor he had one great fault—he was destitute of ambition. Had he as an actor unmounted that failing he would have stood in the very fore front. Nevertheless he was the greatest Falstaff and Shylock that ever trod the boards since the days of Shakespeare.

GOSSIP.

James E. Rosen, who plays the baby in The Newlyweds and Their Baby, was married to Trilix Warren in Des Moines, Ia., March 7.

Nophus Michaels, author of A Son of the People, and Mrs. Michaels will shortly start on a tour of the world, visiting all the leading cities of the United States, then going to Japan and returning home to Denmark through Russia.

After thirty weeks as business manager of Della Clarke in The White Squaw, Clinton W. Finney left for Denver Saturday to join Bella-Photo for the Summer. Harry C. Fitzgerald is now business manager of The White Squaw.

Edward Castano, straight man and stage manager of Watson's Big Show, The Reef Trust, was forced by an attack of la grippe to be absent from the matinee and evening performances at the Empire Theatre, Brooklyn, March 7.

A matinee performance of The Third Degree will be given at the Grand Opera House next Friday for the benefit of the

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PLATT AND HALL—"A Model Maid" (ladies).

LYRAT AND FORD—"Kiss and Make Up" (team).

SANDERS AND LESTER—"Farce, 'The Insurance Agent'."

HOMER AND WARD—"The Prima Donna and the Maid" (ladies).

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Frank T. Daniels

HENRY B. HARRIS

Actors' Fund. Henry B. Harris, manager of the company; John Springer, manager of the theatre, and all the theatre attaches have agreed to donate the gross receipts to the Fund.

The Turning Point will continue at the Hackett Theatre during Holy Week. John Mason's engagement in A Son of the People will begin Easter Monday.

Madame Nasimova's inaugural play for her new theatre will be Ibsen's Little Eyolf.

Charles Richman will leave Mary Manning's support in A Man's World Saturday night. His successor has not been announced.

The Delta Upsilon Fraternity of Harvard University will present the five-act comedy, The Merry Devil of Edmonton as the fraternity's offering for this year. The authorship of the comedy is disputed, many attributing it to Shakespeare. The cast will be: Sir Arthur Clare, G. S. Deming; Sir Richard Mounchensy, W. R. Ohler; Sir Ralph Jerningham, T. S. Kenyon; Harry Clare, H. D. Barton; Raymond Mounchensy, P. Snedeker; Frank Jerningham, B. H. Holt; Peter Fabell, the Merry Devil, F. M. Elliot; Lady Dorcas Clare, F. H. Cooke; Millicent Clare, J. B. Munn; and the Prior of Cheaton Nunnery, C. Ernst.

LETTER LIST.

To patrons of The Dramatic Mirror Post-Office:

Beginning with the number dated Jan. 22, 1910, mail received at this Post-Office will be advertised TWO weeks only and will be held TWO weeks longer. Four weeks after receipt of mail it will be returned to the Dead Letter Office, Washington, D. C.

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WOMEN.

Arnold, Hattie, Josey Ashton, Mrs. E. Asmus, Adele Archer, Estelle Allen, Florence Ancher.
Brooks, Viola, Patricia Barrington, Paula Burns, Gusella Belcher, Myra C. Brooks, Jesse Barnes, Bettina Bruce, Cecil A. Burton, Corone Bain, Henrietta B. Browne, Mabel Bourne, Iva Harbour, Bertie Beaumont, Marie Baxter.
Claire, Nell, Emma, Calve, Margarette, Charles, Ida, Conquest, Florence Courtney, Kitty Chatham, Alice Collier, Claudia Calonna, Mrs. C. J. Campbell, Mabel Cooper.
Deere, Louie, Dorothy Dane, Willine Downing, Marie Dalton, Madeline Delmar, Harriet Dodgins, Ethel J. Deimere, Paqueline De Vos, Virginia Duncan, Faisy Deane, Eileen Danielson.
Earle, Edna, Mrs. A. J. Edwards, Madge Edwards, Edna Emerald, Mollie Early, Mrs. Jno. W. Early.
Foster, Beatrice, Harriet Ford, Grace Fikins, Jane Fearley, Flora Fairfield, Mrs. Chas. Fulton, Hattie Foley, Beth Franklin, Mrs. Chas. E. Fisher.
Goodwin, Marion, Mrs. J. D. Glover, Allie Gilbert, Vivian Gill, Franklin Gale, Isabel Gould.
Horne, Chrystal, Evelyn Howard, Grace Henderson, Mary Hall, M. Hopkins, Mrs. Gene Hughes, Caroline Harris, Lillian Herlein, Laura Hubert, Myrtle Howard, Marion Hutchins, Mrs. Wendell H. Hope, Beryl Hope, Evelyn M. Hammond, Mrs. J. H. Hughes, Jean Harrison.
Johnson, Mildred H., Ethel Johnson, Gertrude Jackson.
King, Marie, Doris Keane, Kitty Kyle, Clara Kull.
Laughlin, Anna, Mrs. Harold Lyness, Lillian Lansen, Florence Lorraine, Morgia Lytton, Lenore Lorraine, Zora Lawrence, May Lahay, Jeffries Lewis, Freida Lewis, Lillian Lee, Alice Leigh, Lillian Lawson.
Mack, Majoria, Pauline Marshall, Maggie Moore, Marion Murray, Louise Margaret, Eleanor Mortimer, Mary Malatesta, Jane Morris, Bessie Merrill, Mrs. Ed. Manley, Marcelle Marion, Bessie Marlowe, Eva Moore, Ethel Millard, Marjorie Moore, Mrs. G. A. Morrell, Mrs. Phila M. Miller, Ethel Martin, Julia Mahony, Charlotte T. Munro, Nellie Melba, Doris Mitchell, Fannie McIntyre.
Nordstrom, Marie, Margaret Nelson, Rosa Neal, Vera Nicholson.
Ogle, Mrs. L.
Pierce, Marion, Pauline Paul, Berenice Parker, Mrs. Chas. T. Pearce.
Quizer, Mildred, Mrs. W. A. Quirk.
Ray, Kate, Mrs. W. F. Rochester, Carolyn Ryan, Mrs. Sarah Robinson, Jennie Russell, Zola Raper, Geraldine Russell, Feggie Rappold, Helen Roberson, Kathryn Raynor, Stella Razer, Pearl Revere.
St. Claire, Edith, Julia Sanderson, Emily Stevens, Dorothy Stanton, Erma Stuart, Elise Scott, G. L. Storey, Katherine Stanton, Carous Soons, Ruth Starnes, Marion Sherwood, Anne E. Sumner, Mrs. Chas. Stevenson, Maude C. Shaw, Louise Southern.
Townsend, Charlotte, Clara Turner, Silence Towar, Julia R. Tracy, Louise Taylor, Mrs. S. E. Taylor.
Usell, Carene.
Van, Irene, Grace Vinton, Ruth Van.
Wheatley, Jane, Mrs. Percy West, Marie Walwright, Lillian Williams, Helen West, Juliet Winston, Lillian Wright, Jessie Wallace, Lillian West, Osa Waldrop, Mary Walter, Marie Walley.
Yorke, Katherine.
Zorn, Anita, Rosina Zaleska.

MEN.

Atkinson, Wm., Harry Andrews, Walter Arthur, Ed. B. Adams, T. Antony, J. W. Allison.
Butler, C. B., E. R. Burton, Howard Boulden, Wm. Brister, W. F. Royer, L. Bird, Fred G. Berger, Thos. H. Bull, Kirk Brown, Alf. Bruce, Wm. H. Brown, Dan Bruce, Hamilton L. Brown, King Raggett, Wm. H. Barwald, Harry Bollingbrook, Earle Burgess, Frank Beamster, Wm. C. Bezier, Arthur Berthelet, James M. Blanchard, Almon Bent, Lawrence Brook, Wm. Brady, C. Berwin, Edw. H. Becket.
Crane, Harold, Robt. Clark, Joe Cartwright, Harvey A. Cassidy, J. A. Chalm, Jos. Corr, Hart Conway, Jack Cowell, J. E. Cassidy, Chas. H. Crollin, W. J. Choate, Spencer H. Cons, Jas. Cooper, J. D. Clifton, Ed. J. Connely, Claude Clement, Wm. Clifton, Sidney Cox, Chancery Ousland, J. C. Cole.
DeLaney, E. L., Paul Dickey, J. W. Davis, Rex Derose, Jno. T. Doyle, Frank Dickson, Frank P. Durand, Wm. Deblum, Arthur Donaldson, Robt. Downing, Will Deaton, Lowell B. Drew, Byron Douglass, Geo. Dear, Jno. Dillon, Walter C. De Witt, Walter Downing, Henry E. Dixey.
Edwood, Chas. H., A. S. Elliott, J. G. Edwards, Griffith Evans.
Farum, Dagfin, Wilhelm Funk, H. G. Forst, Edw. Fleming, Frank Farrington, Dick Fitzgerald, T. D. Frawley, Edw. Foley, Ned Flaley, Emma Foye, Clarence Flemming, Perkins Fisher, John Foster, Jack Flemming, Geo. Farquhar, Mark Fenton.
Garrow, Henry, Jos. H. Garry, Jno. Glendinning, Lawrence Grant, Jack F. Gordon, Edw. S. Grennell, Pezzy Groves, Ferdinand Grubame, J. B. Glick, Richard Gordon, Henry Grady, Fred Gray.
Hurley, Arthur, Alfred H. Hall, David Herrman, H. H. Hollis, Edw. Hanford, Rosa H. Harper, Edw. E. Haines, Geo. E. Harris, H. A. Harwood, Loney Haskell, Geo. Haines, Jno. O. Hanson, Mack Hilliard, W. Holcombe, A. W. Harman, Dell Henderson, Bobby Hagah, Hill & Sylvain.
Jones, Jas. E., Will A. Jordan.
Kelley, Fred, Howard Kyle, Jas. Kennedy, J. H. Keiker, Chas. King, G. A. Kennedy, Leo Kohlmar, Kingston & Thomas.
Lemmgwell, Miron, Adolf Leeb, Geo. Lewis,

Jack La Barre, Dan Lawlor, Harry Larabee, Stanley H. Lewis, Frank J. Logan, Chester, A. Lee, Bernadine H. Leist, Claude Le Vere, Larry Lawrence, Louis H. Leist, Corwin Luskinore, Nelson Lingard, Beresford T. Lovett.
Murphy, Jack, Frank H. Mackay, O. L. Mayhood, Harvey Mason, Harold Morant, Antoine Mittenwasser, Jack Murray, Chas. Merriwell, Jno. Montague, Geo. W. Milton, Homer Mulaney, W. F. Mann, Chas. Miller, Wade L. Morton, Dennis Mullen, Jno. J. Murray, Cassie Martin, Maye & Rowe, H. P. McDermott, Donald McLaughlin, Donald McGregor, J. Harvey McCoy, Jno. McDough, Jno. McGrail.
Neill, Jas., Boyd Nolan, Thos. F. Nye, W. E. Nankerville.
Oransey, Felix, Jno. S. O'Brien, Chas. J. O'Toole.
Paul, Harry, Channing Pollock, Walter Pearson, Tom Parker, Frank Pick, Thos. O. Price, Tyrone Power, Hempted Prince, Gus Pixley, L. J. Purviance.
Rose, G. D., W. G. Heynier, Bobby Rankin, H. B. Reley, F. C. Rhoades, J. H. Roeder, Leo Hill, Ed. Rice, Edw. Rich, Frank Richer, Walter Richters, Chas. Roaskam, Arthur Garlick, C. Rogerson, L. H. Reid, A. L. Reid, H. L. Reed.
Sallinger, Herbert, J. A. Smith, Campbell Stratton, Arthur Smith, T. H. Spry, Frank Shea, Geo. W. Scott, Willie Sterett, Harry S. Sheldon, Harry Stubbs, Frank Sheridan, Emmett Shacheford, Eugene Savaryard, Wallace Sackett, H. R. Shutter, Sundberg and Henle, Thompson, W. H., Dick Thompson, Geo. Henry Trader, Chas. H. Taylor, Hamlin Toby, R. H. Turner, T. W. Thompson, S. Taylor, Von Roy, Ed. Eugene S. Van Alstine.
Whitaker, Geo. E., Chas. Wallace, Burton Wesner, Eugene Weber, Fred Wallace, Harry Woodruff, W. J. Wilson, Sterling Whitney, W. J. Wilson, S. E. Wiley, Robt. Wilson.
Zimmer, R. V.

REGISTERED MATTER.

Laura Res Byrth, Mrs. J. W. Early, M. B. Moulton, Chas. Paulet, F. A. Demerest, Ernest Francini, Walter N. Lawrence, Sidney MacFarland, Frank Hagan, Franklin Whitman, Jas. Cortie, Bernard Nove.

Correspondence

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): Florence Davis in Are You a Suffragette? 3; fair co., to light business. Tim Murphy in Cupid and the Doll 4 (return); good co.; pleased fair business. Graustark 5 pleased small house. Forty-five Minutes from Broadway 6 to fair house. Prince of the Night, with Henry Woodruff, 12. Marie Cahill in The Boys and Betty 14.
MONTGOMERY.—GRAND (W. A. Mattee): Florence Davis in Are You a Suffragette? Feb. 28; very pleasing; small house. Victor Moore in The Talk of New York 2; satisfied good house. Ollie Spencer in The Little Terror 3.5; delighted large audience. Tim Murphy 7. Forty-five Minutes from Broadway 10. The Prince of the Night 11.
SELMA.—ACADEMY (William Wilby): Florence Davis 1 to fair business. Forty-five Minutes from Broadway 11. Time, Place and the Girl 23. Hoozemoon Trail 24. Georgia Minstrels 26. King Dodo 29.

ARIZONA.

TOMBSTONE.—SCHIEFFELIN (Paul Varnakrol): Rose and Arbutus in Variety Isle and A Trip on the Derby; pleased fair business 2. S. Uncle Josh Perkins 11.—ITEM: An attachment at the box-office put the Le Roux Repertoire co. out of business in Bisbee 5.
PHOENIX.—ELKS (George Kirkland): The Red Mill Feb. 24; good co.; S. R. O. The Gingerbread Man 25, 26, with matinee; excellent co. and business.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (Brigham and Head): Lattimore and Leigh co. in repertory Feb. 28-7; good business. Little Johnny Jones 9. Three Twins 10. A Stubborn Cinderella soon.—OPERA HOUSE (Sid Evestelt): Dubinsky Brothers Stock co. 28-6 in Divorcans and The Messenger Boy.
TEXARKANA.—GRAND (Clarence Greenblatt, res. mgr.): The Girl of the Golden West Feb. 28; an exceptionally strong play and cast; pleased fine house. The Three Twins 9. A Prince of the Night 12.
LITTLE ROCK.—CAPITAL (John P. Baird): Little Johnny Jones 7. William H. Crane in Father and the Boys 9. The Three Twins 12.
EL DORADO.—JOHNSTON'S OPERA HOUSE (A. G. Howard): Little Johnny Jones 10. Fighting Parson 18.

CALIFORNIA.

SAN DIEGO.—GARRICK (Wright and Dodge): Max Fisman in Mary Jane's Pa Feb. 20, 21; delighted large audiences both nights. Alexander Touring co. in St. Elmo 22; good co., but business was light, owing to the piece having been played for a week recently. Uncle Josh Perkins 25, 26; disappointed small business. Red Mill 27, 28; pleased good houses. Blanche Walsh 5, 9. Robert Mantell 7, 8. Bonita in Wine, Woman and Song 9, 10. Right of Way 11, 12. Little Johnny Jones 13, 14. In Hayti 19, 20. Gingerbread Man 27.—PIERCE (Scott Palmer): Charles King Stock co. in Thea 20-6 pleased good houses. The Daughter of the Gods 27-6. Charles J. Le Moyne Stock co. in repertory 6-20.—ITEM: Max Fisman, while here purchased some property in Grossmont Park, adjoining the orange grove of Madame Schumann-Heine.—Joe Murphy, the comedian of Kerry Gove fame, is spending some time at Hotel del Coronado, accompanied by Mrs. Murphy. Theatregoers here are looking forward to the engagement of Grace George in A Woman's Way, which is booked at the Garrick for April 20.—Markie Rambau, who has been with the Charles King Stock co. for several seasons, has signed with the Burbank Theatre Stock co. at Los Angeles, and leaves here on 6.—A contract has been signed for the building of a \$300,000 theatre by J. D. Spreckles, to be completed and ready to open Oct. 1, 1911. Messrs. Wright and Dodge, the present managers of the Garrick, will also manage the new house.
OAKLAND.—MACDONOUGH (H. H. Campbell): Blanche Walsh in The Test Feb. 21-25;

good, to fair houses. The Right of Way 36-1. McIntyre and Heath 7-13.—LIBERTY (H. W. Bishop): Bishop's Players presented The Wars of Virginia 21-27; very fine production; co. satisfactory; capacity houses. The Little Minster 25-6.

SACRAMENTO.—THEATRE: Max Fisman in Mary Jane's Pa Feb. 25 to good house and fine performance.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye): Ellen Beach Yaw, soprano, Feb. 23 to fair business; accompanist excellent. The Clandestine; matinee and night; 26; received S. R. O. both houses; co. good and performance enjoyed throughout. The Old Homestead 28 to good business; performance given was fair; co. well balanced. Robert Edson in A Man's Man 1-3 to good business; support excellent and performance one of best this season. Flower of the Ranch 3; came in unexpectedly; good business co. good and costuming voices, etc., very good. The Strollers 7 canceled. Blanche Walsh in The Test 14.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Gates): Evangelistic services conducted by Rev. Dr. Hamilton, of Cleveland, have drawn large audiences for the past two weeks.—FRATERNAL HALL (Aspen Amusement Co.): Vaudeville and moving pictures 1-5 to very good business.

LA JUNTA.—THEATRE (S. Dunkin): The Top o' th' World Feb. 28; fine, to capacity. The Old Homestead 2; good; business fair.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): Max Rogers and Maude Raymond at the head of their big metropolitan co. in The Young Turk direct from a long engagement of the New York Theatre drew fairly well 4, 5; the production was given with elaborate scenery and detail and well groomed chorus. Maude Allan in a series of artistic dances 7, assisted by the Russian Symphony Orchestra, was well received by a large and representative audience who greatly admired the grace and poetic poses of the star, as well as the classic musical accompaniment. Philharmonic Orchestra (local) a dramatic, the usual large and friendly audience. Lina Cavalieri, soprano, and Umberto Sancarl, tenor, were the principals in extracts of Italian grand opera 9, which were rendered with true ring and artistic merit to two delighted and very enthusiastic audiences. William Morris in Play Ball 10-12. Madame Sembrich 14. William A. Brad's production of Mother 15. Yiddish co. 31. Cohen and Harris' Honey Boy Minstrels 22, 23. Gentleman from Mississippi 24-26 (return). At the remodeled HARTFORD business continues to capacity at popular prices. POLA'S, SCENIC, and the BROAD STREET are also all doing their old-time business.

STAMFORD.—ALHAMBRA (Beacon Amusement Co.): Harry Beresford in My Friend from Below 2; two performances, to only fair houses; Mr. Beresford's portrayal of that eccentric character, Daniel Blake, was very clever and justified his reputation as "the comic fellow." John Mason, George Fawcett, Katherine Keirled, and other noted players in A Son of the People 12; direct from the New Theatre.

WATERBURY.—POLA'S (Harry Parsons): J. E. Dodson and an excellent co. appeared in The House Next Door 5 before a large and well attended audience. The Italian Grand Opera co. in The Barber of Seville 14. Madame Sembrich 14. Lina Cavalieri, soprano, and Carmelina Rusticana 7, 8; attracted large audiences. California Girls 9. Phil Ott's Musical Comedians 14-16.

NEW BRITAIN.—RUSWIN LYONET (T. J. Lynch): Pictures and illustrated songs 6 to capacity house. Thomas Dempsey, illustrated lecture on Ireland 12. Cohen and Harris' Minstrels 15.

MERIDEN.—POLA'S (A. E. Culver, res. mgr.): Vaudeville 7-13 to good business. Cohen and Harris' Minstrels 16. The Harvest Moon 17. The Traveling Salesman 31.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Col's Band (of Hartford), sangues L. A. of A. O. H., 17. Under Southern Skies 18.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): California Girls 7.

GEORGIA.

NEWNAN.—AUDITORIUM (G. L. Baker): The Royal Hungarian Orchestra Feb. 3; excellent, to best business of the season. Barlow and Wilson 8. Meadow Brook Farm 22. Yankee Doodle Boy 25.—ITEM: This closes the bookings for this season. Most of the attractions have played to paying business, though some have played here when the weather was their opposition.

MACON.—GRAND (D. G. Phillips): The Lyman Twins in The Prize Winners 3; pleased fair audience. Tempest and Sunshine 5, with matinee, drew small houses. The Talk of New York 9; splendid; deserving of better patronage. The Time, the Place and the Girl 16. Forty-five Minutes from Broadway 17.

AUGUSTA.—GRAND (Charles Rex, res. mgr.): Graustark 2, with matinee; two large houses; pleased. The Time, the Place and the Girl 10. The Talk of New York 14. J. E. Dodson 18.

BRUNSWICK.—GRAND (W. A. Fenner): Graustark co. Feb. 28; excellent, to large audience. Lyman Twins 1 placed good house; very good co. The Time, the Place and the Girl 11.

COLUMBUS.—SPRINGER OPERA HOUSE (Frank H. Springer): The Time, the Place and the Girl 15. Forty-five Minutes from Broadway 16.

ATHENS.—COLONIAL (A. J. Palmer, res. mgr.): The Lyman Twins 5; fair, to small audience.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Myrtle Elwyn Feb. 23; pianists very fine; enjoyed by large audience of music lovers. Brewster's Millions 3; fine attraction; good co.; splendid scenery; fine costumes; received an ovation and numerous curtain calls; every seat in house sold before curtain went up. Elks' Minstrels 9, 10; grand production. House talent, Y. M. C. A., 12 and 15. Great Divide 10. C. B. Hamford 10. The Lion and the Mouse 24. Stubborn Cinderella April 3. Cousin Kate 19, 20.—BOE OAKS and LYRIC: All had splendid pictures and doing paying business.—ITEM: Buck Winter, a cowboy and snowbird; railroads all knocked out; 'Prisco mail and pas-

sengers going through here via Oregon short line.

ILLINOIS.

DECATUR.—POWERS' GRAND OPERA HOUSE (Thos. P. Kosas): Pictures 23-3; business fair. Bonifant's Jolly Pathfinders 7-12 in The Girl and the Outlaw. In the Tiger's Den, Lucetta Borgia, The Great Milky Way, and St. Elmo. O'Brien, the Outlaw, Daughter of the Regiment, The Devil, Dr. Jekyll and Mr. Hyde, The Wild West Justice, and the Younger Brother: The Hickman-Denney co. in repertory 14-19.

STERLING.—ACADEMY (W. F. Linn): A Girl of the Mountains Feb. 28; fair business and attraction. Wilton Lackaye in The Battle 2 proved one of the most artistic and strong attractions of the season to large and enthusiastic audience. Siddelle and Jack's Merry Americans 3-8; fair business and attraction. Old Arkansas 12. They Loved a Lassie 15. House of a Thousand Candles 17. Maxwell-Hall co. 28-April 1.

SPRINGFIELD.—MAJESTIC (C. H. Ramsey, res. mgr.): The Squaw Man Feb. 27-31; good co. and business. The Sporting Dragon 3-5; good co. and business. The Indian Mail Carrier 6-9. Byrne Brothers in Eight Girls 10-12. Arizona 13-16. Tim Murphy in Cupid and the Doll 17. Thomas Jefferson in Rip Van Winkle 19, 20. Maude Adams in What Every Woman Knows 26. David Warfield in Music Master 29.

AURORA.—OPERA HOUSE (Charles Lamb, res. mgr.): The Wolf 1 (return); good co. to poor business. A Gentleman from Mississippi 2; good co. and business. The House of a Thousand Candles 3 (return) to fair business. Al. G. Field's Minstrels 6; two performances; very good co.; to good business. The Three Twins 8 (Elk benefit). St. Elmo 13. The Little Lovers 17. A Pair of Country Kids 20.

BEVERLY.—DERTHICK'S OPERA HOUSE (Loop, Dyrast and Pierce): Shadowed by Three 1; fair, by fair co. to fair house. The Wolf 3. Belle of Japan 11. They Loved a Lassie 15. Girl from Home 29. Traveling Salesman April 28.—ITEM: The House of a Thousand Candles, given by the business men of the city, 4; was so much of a success that it had to be repeated 7. Large house both.

ELGIN.—OPERA HOUSE (F. W. Jencks): The House of a Thousand Candles 2 pleased a large and appreciative audience at the matinee and fair house at night. A Gentleman from Mississippi, with Burr McIntosh, 3; drew capacity business and was highly praised. The Wolf 6 pleased fair house; this being the third time here this season.

QUINCY.—EMPIRE (W. L. Busby, res. mgr.): Hypnotic Films Feb. 27-6; entertained large audience. The House of a Thousand Candles 7; good production and business. Al. G. Field's Minstrels 10. The Money and the Girl 12. Winninger Brothers' Stock co. 13-19. Shadowed by Three 20. Beverly of Graustark 28.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams): The Lattimore and Leigh Stock co. 28-6; good co. and business. Repertory: Queen of the Ozarks, Mel from Tennessee, in Wyoming, Molly Bawn, The Girl of the Year, Robinson Crusoe, and St. Elmo. Two Merry Tramps 20.

PEORIA.—MAJESTIC (Henry Sandermyer, Jr., res. mgr.): The Squaw Man 3-5; solid business; extra fine co. Eight Girls 6-9; good as ever. Fair well. Go-Won-Ga Hawks in The Indian Mail Carrier 10. The Money and the Girl 12. The Man Who Stood Still (return) 13. Tim Murphy in Cupid and the Doll 16.

PRINCETON.—APOLLO (H. L. Sharp, res. mgr.): Opie Head (Lecture Course) 1; pleased a full house. Hinshaw Grand Opera co. (Lecture Course) 10. They Loved a Lassie, with Elks' Minstrels 11. The Money and the Girl 12. The House of a Thousand Candles 13. Lyman Howe 24.

ROCKFORD.—GRAND (George H. Sackett): The Three Twins 3; pleased crowded house. The Grace Hayward co. 1-3; presented On Parole; good houses.—MAJESTIC (Robert Sherman): The Honesty Wife and A Gambler's Sweetheart 1-3; fair houses.

EDWARDSVILLE.—WILDEY (C. V. Tuxhorn): Isle of Spice Feb. 23; good co.; fair business and pleased. Local, Y. M. C. A., 2, in Montana 7; good co. and pleased. Fifth Regiment Band 9. Beggar Prince 14.

BEARDSTOWN.—OPERA HOUSE (William H. Deppa): Two Merry Tramps 3; good co.; fair house. Winninger Brothers' Stock co. 21-25.—ITEM: Ed C. Meade, of this city, has signed as advance agent with Hypnotic Films.

MORRISON.—AUDITORIUM: A Girl of the Mountains 1; pleased a fair house. Chicago Glee Club 4 (Lecture Course); very good; large business. House of a Thousand Candles 15.

INDIANA.

GOSHEN.—JEFFERSON (H. G. Sommers): The Max Laporte Stock co. for five nights and one matinee starting Feb. 13, presented Her Heart's Are Young, A Brother's Revenge, Her Great Awakening, A Gambler's Sweetheart, A Southern Rose, and The Great White Trail, giving only fair satisfaction owing to a disorganized state of the co., caused by sickness. Graustark, with Gertrude Perry, 22; cast and production excellent. Dr. Robert Parker Miles lectured before capacity 23 on "Fallow Dips," and pleased unusually well. The House of a Thousand Candles, with William Webb, 24; merited a much larger audience. The New Sunny South 25. The Golden Girl 28. Rose Stahl in The Chorus Lady 1; delighted large business. They Loved a Lassie, with Charles Rex in Classmates 7. Otis Skinner in Your Humble Servant 8. The Three Twins 12.—AUDITORIUM (Harry G. Sommers): Rose Stahl in The Chorus Lady 2 (return); delighted big house; excellent supporting co., including Alice Leigh, Isabel Goodwin, Gies Shins, Walter Huntington, Wilfred Lucas, Konrad Bishop, and Clara Lane. Al. G. Field's Minstrels 3; pleased good house as usual. The Golden Girl 10 can

celest. The Studebaker Minstrels (local) 14.—INDIANA (Thomas Moss): Indiana Theatre Stock co. in The Cowboy and the Lady 27-5. The Sign of the Cross 6-12; business good.

LOANSFORD.—WELLS' BIJOU (Charles H. Sweeten): John Drew Feb. 10 in Inconstant George. Tim Murphy 11 in Cupid and the Dollar. Lillian Russell 16.—ITEMS: Fox Travers, former newspaper man, succeeds Ferd Wastner as principal manager of the New Grand, playing the Orpheum Circuit. Mr. Travers has been connected with this circuit at Memphis, New Orleans, and Birmingham.—Mr. Wastner will likely be transferred to the West.

HAMMOND.—TOWLES' OPERA HOUSE (George L. Manderbach, res. mgr.): The Wolf 21; very good; best of satisfaction. To good business. They Loved a Lassie, with Alice York and Charles E. Evans, 6; very good. A Gentleman from Mississippi 10. Three Twins 13. Chicago Minstrel Club 14. Lid Lifters 18. County Sheriff 20. The Girl at the Helm 27. The Roseary 29.—ITEM: B. C. Whitney and George Arliss witnessed the performance of They Loved a Lassie 6.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeten): John Drew Feb. 10 in Inconstant George. Tim Murphy 11 in Cupid and the Dollar. Lillian Russell 16.—ITEMS: Fox Travers, former newspaper man, succeeds Ferd Wastner as principal manager of the New Grand, playing the Orpheum Circuit. Mr. Travers has been connected with this circuit at Memphis, New Orleans, and Birmingham.—Mr. Wastner will likely be transferred to the West.

PORT WAYNE.—MAJESTIC (Rice and Stair): Israel Feb. 28; good house. Robert Hilliard in A Fool There Was 1; good house. Preston and Brickett Stock co. in Sable 2; pleased big business. Herman Finberg in School Days 3-5; packed houses at every performance. Girl at the Helm 6 drew big house. Preston and Brickett co. in Under Two Flags 8, 9. Rose Stahl in The Chorus Lady 10, 11. A Gentleman from Mississippi 12.

TERRE HAUTE.—OPERA HOUSE (T. W. Bartholomew): Huntington Players in When Knighthood Was in Flower Feb. 25-5. Same co. in Held by the Enemy 6. The Love Cure 7. Same co. in Held by the Enemy 8, 9. They Loved a Lassie, Charles Evans and Alice York, 10. Tim Murphy 11. Huntington Players in The French Maid 13-15. Thomas Jefferson in Ship Van Winkle 16, 17.—ITEMS: Huntington Players, Wednesday matinee, biggest in history of house.—Automobile Show all week; big crowds. Billy Link is visiting his folks here.

HUNTINGTON.—THEATRE (H. E. Rosebrough): They Loved a Lassie 4, with Charles E. Evans and Alice York, to a large and appreciative co.; good business. The Girl at the Helm 7; fair business and good co. Henderson's Comedians 10-12. Culhane's Comedians 13-15. House of a Thousand Candles 22. Polly of the Circus 24.

CONNEYSVILLE.—AUDITORIUM (F. E. Kohl): Whitney Comedy co. played successful engagement Feb. 25-5. The Travelling Salesman 14-17 to good business. 1. Fox Repertoire co. 14-17 (except 1). House of a Thousand Candles 18. Buster Brown 25. National Stock co. 26-28. The Time, the Place and the Girl 9.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): St. Elmo 2 to fair house; a co. of real merit. The Wolf 4 to good business. Classmates 6; fair house; good attraction. The Three Twins 10. Gentlemen from Mississippi 11. Ten Nights in a Bar Room 13.

FRANKFORT.—BLINN (Langebrake and Hufford): They Loved a Lassie 5; pleased large house. Powell and Cohan's Musical co. 14-16. Vogel's Minstrels 22. Travelling Salesman April 12.

RICHMOND.—GNETT (H. G. Sommers): Y. M. C. A. Minstrels 9, 10. The Travelling Salesman 5; pleased good house.—PHILLIPS (O. G. Murray): Dark Feb. 28-5.

WABASH.—EAGLES' (C. A. Holden): The Soul Kiss Feb. 22; pleased good business.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): Eugene Moore in The Tiger and the Lamb 1 to light business. The Rogers-Griffey Recital 15 (College Lecture Course number).—ITEMS: The morning of the 4th the Opera House at Estherville was totally destroyed by fire. The building housed the "Opera House Reporter," the Western theatrical press, and Publisher Cox sustained a total loss, with only \$800 insurance.—After a somewhat varied career, Manager Krazer has closed the Empire Theatre at Des Moines and the city is now burlesqued. The future of the house has not been determined, but it will be converted as a burlesque house.—Frank Mahara, proprietor of the Mahara Minstrels, sustained a severe loss in the Opera House fire at Estherville 4. The co. a baggage as well as the members' personal effects were burned. With commendable enterprise, Mr. Mahara quickly re-equipped his co. and lost only one night on the route.—Tom North, the press agent of The New Yorks and Their Baby, scored a hit in being able to announce by telegraph 7 that J. R. Hosen, who plays "Kid Napoleon," was married at Des Moines to Esther Masovitz, who plays the nurse.—The students at the Iowa State University are to present The Genius this Spring.—By a contract made with a booking agency the Winer Opera House, at Eldora, will be used exclusively for the attractions controlled by the agency, and lecture course numbers and other semi-local entertainments will be barred by the management.—With three stock co., several vaudeville houses, two legitimate theatres and the usual quota of moving picture houses, Des Moines is said to be the best "showed" town in the West. FRANK E. FOSTER.

DAVENPORT.—BURTS' OPERA HOUSE (Chamberlin-Kindt and Co.): Dark 3-5. The Money and the Girl 6; well enjoyed by a fair sized audience. Al. G. Field's Minstrels 7; very satisfactory performance, to good business. Lid Lifters 8. Servant in the House 25.—OPERA HOUSE (D. L. Huzar): Dark 3. Lillian Russell 4 in The First Night to a large and well pleased house. Dark 5. The Travelling Salesman 6, 7; one of the best attractions of the season; capacity business. The Newlyweds and Their Baby 10.—PRINCESS (Chamberlin-Kindt and Co.): Princess Stock co. 7-12 in The Wolf.—ITEM: Quite a number of our theatregoers here will attend the performance of this Skinner in Your Humble Servant 9, and George Arliss in Septimus 11 at the Illinois Theatre, Rock Island.

MARSHALLTOWN.—NEW ODEON (Buster Brothers): Elwin Strong Stock co. Feb. 15-27 in Way Out West. Dr. Jekyll and Mr. Hyde,

Thomas and Orange Blossoms; fair co. and business. Lillian Russell in The First Night 1; Lillian Russell and Digby Bell, supported by a good co., played to a capacity house; S. R. O. sign hung out early. House of a Thousand Candles 4 (return); co. headed by Walton Meads; pleased a good house. A Pair of Country Kids, matinee and night, 5; pleased. Nickerson Brothers Stock co. 6-9. Servant in the House 12. Goddess of Liberty 15.—ITEM: Ike Spears, manager of one of the leading vaudeville theatres in Minneapolis, is in the city visiting friends.

DUBUQUE.—GRAND (William L. Bradley): The Three Twins 1; good performance and business. The Travelling Salesman 2; to S. R. O. Local 4. George Arliss in Septimus 5. Shadowed by Three 9. The Wolf 10. The Newlyweds and Their Baby 11. Golden Girl 12; canceled. The Tiger and the Lamb 13. The Hired Girl 14. The House of a Thousand Candles 15. Grace Van Studdford in The Golden Butterfly 16. David Warfield in The Music Master 17. The Goddess of Liberty 22. Lyman Howe 21.—BIJOU (Jake Rosenthal): Wilton Lackaye in The Battle 3; delighted a packed house.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister): Nickerson's Stock co. 3-5 in College Chums, A Female Tenderfoot, and A Man; fair co. and business. Donald Robertson in The Art of Life 6; a local play well acted before a good house. Eli and Jane 10.—ITEM: Arthur Lister succeeded Sam Lister as manager of house here. Arthur Lister had charge of the theatre a number of years ago, but since that time has been connected with Des Moines amusement enterprises.

ALGONA.—CALL OPERA HOUSE (Roscoe Call): College Singing Girls Feb. 15 to full house. This was the fourth number of the Library Lecture Course. Grace Cameron co. in Nancy 23, with the exception of Miss Cameron, attraction not up to expectations. Spedden Paige co. in repertoire 25-6; played to good houses. Donald Robertson and Players in The Art of Life 10.

CLINTON.—THEATRE (C. E. Dixon): The Travelling Salesman 3, with Mark Smith as "It" and a competent co. pleased a full house. The Money and the Girl 4, with John E. Young as principal, pleased good business. The Lid Lifters 7; business to capacity. Septimus 8; charmed good audience with the art of George Arliss and Emily Stevens, and the beauty of the stage pictures. The Wolf 11. The Newlyweds and Their Baby 12. David Warfield in The Music Master 18. The Servant of the House 26.

IOWA CITY.—COLDREN OPERA HOUSE (Ray Swan, res. mgr.): North Brothers' Comedy co. Feb. 25-5 to S. R. O. The latter part of week; good co. The Newlyweds played a good house 9; large co.; good singers and fine costumes. The Travelling Salesman had good sale 10. Goddess of Liberty comes 16. John Young 18.

ELORA.—WISNER OPERA HOUSE (H. W. Emery): House of a Thousand Candles 3; excellent co.; good business. The Wolf 4; fair co. and business. Frank Gotch 19.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co.): Field's Minstrels 8; playing an excellent house. Doc Quigley with "his comedy less" was the biggest laugh. J. E. Young in The Money and the Girl 11. Tim Murphy in Cupid and the Dollar. Pair of Country Kids 19. Servant in the House April 2. Golden Girl 4.

SPENCER.—OPERA HOUSE (Franklin Floete): The Hidden Hand 3; fair. M. G. M. Lecture, Mrs. Beecher, 12. St. Elmo 15. Mahara's Minstrels 22.

FT. DODGE.—ARMORY (William P. Derner): The Servant in the House 11. St. Elmo 12.

PERRY.—OPERA HOUSE (A. W. Walton): Morgan Stock co. closed a successful week 5. Dark 7-12.

KANSAS.

WICHITA.—CRAWFORD (E. L. Martling): Raymond Teal's Musical Comedy co. in Gay New York Feb. 28-5; pleased large house. The Mascot (local) 7. S. Raymond Teal's Musical Comedy co. in Coney Island 9-12. Same co. in Come Back to Erin 14-18.—AUDITORIUM (J. A. Wolfe): Bailey and Austin in The Top o' the World 2; delighted two good houses. The Old Homestead 3; pleased light business. The Wolfe Stock co. in Rip Van Winkle 4, 5; delighted large houses. The Girl of the Golden West 10. Wolfe Stock co. in Come Back to Erin 14-18. Flower of the Princess (L. M. Miller): Fine vaudeville bill; business excellent 7-12.

MANHATTAN.—NEW MARSHALL (J. J. Marshall): Pay Wallace in Polly of the Circus Feb. 10; good co.; business the best; record breaking house; standing room sold. Girl Quoted 25; pleased a good attendance. Top o' the World 12. Local Talent Musical 15. Flower of the Ranch 15. May Stewart 26. Climax 31.

LEAVENWORTH.—PEOPLES' (Maurice Cunningham): The Little Homestead 6; proved a good attraction to fair returns.—ITEM: Boston Ideal Opera co. disbanded here after a week of poor business.

NEWTON.—KNOECKER OPERA HOUSE (Murphy Mort. Co.): Come Back to Erin Feb. 24; pleased good house. Flower of the Ranch 4; good house and co. Wolfe Stock co. in Lost Twenty-four Hours 11. Strongheart 14.

COLUMBIA.—McGHEE'S (W. E. McGhee): Polly of the Circus 10. St. Elmo 14.—ITEM: Polly of the Circus has a big advance sale and prospects for one of the biggest houses of the season.

HUTCHINSON.—HOME (W. A. Lee): The Servant in the House Feb. 28; very fine co., to good business. Bailey and Austin in The Top o' the World 1; excellent co. to S. R. O.

SALINA.—THEATRE (W. P. Pierce): The Classman 9.—CONVENTION HALL (J. A. Kimball): The Servant in the House 2; pleased large house. The Top o' the World 9.

OTTAWA.—BOHRBAUGH (Sam Hubbard): Duncan Stock co. 3-5; light business. The Servant in the House 10.

KENTUCKY.

HENDERSON.—PARK (J. D. Kilgore): House of a Thousand Candles 12. As Told in the Hills 15. Travelling Salesman 19. Buster Brown 26. Girl from U. S. A. 29. Little Johnny Jones 30. Cat and the Fiddle April 1. Renfro Stock co. 11-23.—ITEM: Henderson National Bank, purchaser of Park Theatre at Decatur place, has sold property to Pedley-Burch Co., a corporation recently organized to purchase theatre, composed of Pedley and Burch and J. G. Well, all of Owensboro, Ky. The

house will be thoroughly renovated and overhauled.

PADUCAN.—KENTUCKY (Carney and Goodman): Buster Brown 4 to fair business. Halfpenny Concert co. (local Woman's Club) 9. Tim Murphy in Cupid and the Dollar 19. The House of a Thousand Candles 11. White's Faust 12. As Told in the Hills 18. A Wyoming Girl 19. The Yankee Doodle Stock co. 24-26. Travelling Salesman 28. Moving pictures dark nights.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): A Gentleman from Mississippi 1, with Robert Fluke and Hans Robert in the title-roles, to S. R. O.; Mr. Fisher received an ovation; this being his old home.—ITEM: Josephine Label is visiting relatives here.

FRANKFORT.—CAPITOL (J. M. Perkins): A Gentleman from Mississippi 1; delighted S. R. O. State Legislature in session here, attended in a body. Buster Brown 17. Girl from U. S. A. 24.

MAYSVILLE.—WASHINGTON OPERA HOUSE (T. M. Russell, bus. mgr.): Vogel's Minstrels Feb. 28; pleased crowded house.

RICHMOND.—OPERA HOUSE (Wines and Baxter): The Girl from U. S. A. 6; fine co., to very large and appreciative audience.

LOUISIANA.

SHREVEPORT.—OPERA HOUSE (Ehrlich Brothers and Coleman): The Third Degree 3; excellent co., to S. R. O. The Three Twins 7. S. The Prince of T-night 15.

JENNINGS.—THEATRE ARDENNES (W. O. Ligon): Moving pictures 7-12.

MAINE.

LEWISTON.—EMPIRE (J. F. O'Brien): Under Southern Skies 1; good co.; fair house. The Holy City 8; excellent co.; small but appreciative house; should have been better. Young and Adams co. 7-12 opened to good house; fair co.; good vaudeville. Plays: Thorns and Orange Blossoms, Lost and Won, The Circus Girl, The Curse of Beauty, St. Elmo; or, The Saving Grace, The Gambler and the Girl. Yale Stock co. 14-19. Henrietta Crossman in Sham 21.

DELFEST.—OPERA HOUSE (W. J. Clifford): The Comedy, One of the Eight, presented by the Colby College Dramatic Club, 8; was well received. The sale of seats for Madame Frieda Langendorf's Song Recital 10 assure her a hearty reception. She will be assisted by Margaret L. Wilson, violinist, and William H. Chapman at the piano. Mr. Chapman, who is conductor of the Maine Festival Chorus, has many warm friends in this city.

PORTLAND.—JEFFERSON (M. J. Garrity, res. mgr.): Chicago Stock co. 6-12; good houses throughout run.—KEITH'S (James H. Moore, res. mgr.): Too Much Johnson 6-12 to full house; Manager Moore introduced two vaudeville turns, between acts, as an experiment. Merchant of Venice 14-19.

BANGOR.—OPERA HOUSE (F. A. Owen): Yale Stock co. 3-5 presented to fair audience. The Princess of Patches. The Travelling Man. The Minister's Sweetheart. How Hopper Was Side Tracked. The Country Girl. Henrietta Crossman in Sham 18, 19.

BRUNSWICK.—TOWN HALL (H. J. Given, art.): Bowdoin Athletic Exhibition 13. A. C. I. Musical Club 28. Circle Oremas 29. St. John's Concert Band 30.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): Henrietta Crossman in Sham 10. Chicago Stock co. 28.

MARYLAND.

FREDERICK.—NEW CITY OPERA HOUSE (Pearce and Scheek): Y. M. C. A. Mock Trial 1; pleased good business. Imperial Minstrels 9; delighted good business. George Sidney's The Jor Rider 16.—FAMILY (Milton Engle): California Girls Feb. 25 to fair business. Bohemian Girl 4 to S. R. O. Monte Carlo 13-14.

HAGERSTOWN.—ACADEMY (Charles W. Boyer): The Cat and the Fiddle 5; matinee and night; big houses and pleased. Vaudeville and pictures 7-12; very good, to crowded houses. Henry's Band 15. Trixy Frigiana in American Idea 21.

CUMBERLAND.—ACADEMY (Mellinger Brothers): Vaudeville and moving pictures Feb. 25-5. S. R. O. and business.—MARYLAND (William Cradock, res. mgr.): Vaudeville and pictures 28-2; to good business. Dark 3-5. Cat and the Fiddle 9.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): The Yankee Prince 3, with popular Tom Lewis as Steve Daley. Mr. Lewis was excellent in the part and made many new friends. It is unnecessary to particularize much as to the work of the cast, for it was one of general excellence, well selected and evenly balanced. As a close second to Tom Lewis came Charles King, in the character of Percy Springer, George M. Cohan's original part, and his work was first class, being in many instances a most accurate reproduction of Mr. Cohan's many peculiarities in voice, gesture and general action. Lola Hoffman, as Mrs. Fielding, was breezy and natural, and repeated her many successes here. Mildred Elaine as Lillian Lloyd, Sherman Lenson as the Duke of Doldrifer, and Lila Rhodes as Evelyn Fielding were among the most noteworthy of the cast. The scenery, costumes and light effects were beautiful and elaborate, and the constant and enthusiastic applause bore ample testimony that the excellent musical comedy was fully appreciated. S. R. O. audience. Concert 6; vaudeville and pictures to excellent attendance. Under Southern Skies 10. Concert 13.—ITEMS: A pleasing incident of the performance of The Yankee Prince, in which the audience was permitted to share, was the presentation of a silver loving cup by a party of friends to John M. Welch of this city, the general representative of the Cohan and Harris firm. In response Mr. Welch injected a vein of reminiscence that added flavor to his speech. County Commissioner Frank M. Chase presented the cup in behalf of Fall River friends with a neat speech, which he concluded by reading the inscription on the large and handsome souvenir. Presented to John M. Welch, our Jack, by his Fall River friends, as a slight token of their esteem for a prince of good fellows and a loyal, big-hearted Fall River boy, March 3, 1910, adding with a touch of feeling, "We hope that this loving cup will always overflow with happiness and good cheer for you and yours. After the performance a merry party was given down to an excellent banquet at Sokol's. Some 40 persons were present, including about 25 members of the co. Jack

Welch officiated as toastmaster and after the menu had been discussed with keen relish an impromptu entertainment was given. Jack made a great hit in this role, and even though "scored" by an occasional speaker as "Mr. Toastmaster," countered with the shafts of wit that made his response to the presentation seem tame by comparison. Vocal numbers were rendered by Charles King, Mildred Elaine, Robert Emmett Lenson and Jack Harris, and every member of the party was called upon for a few remarks. All responded with good grace and added to the pleasure of the occasion. The affair was arranged by James F. Driscoll, manager of the Fall River "Daily Globe," and a personal friend of Mr. Welch. Among those present were Alderman Walter McLane, County Commissioner Frank M. Chase, George Hill, W. A. Leary, Manager U. S. Wiley, Tom Lewis, James F. Driscoll and Charles King. Mr. Welch was the guest of his mother while in town. From his hundreds of friends he received a warm welcome.—R. Emmett Lenson and Mildred Elaine, of The Yankee Prince co., inspected the plant of the "Daily Globe" and were also taken through one of our large cotton mills. To them it proved most interesting. The Press Condition and Tendency of the Drama were interestingly discussed by Prof. William Lyon Phelps, of Yale College, before a large audience at the High School 4. Vaudeville, he says, is not wholly bad. Evils are described (from increase of price of seats, and dramatization of popular novels). Believes that we are on the eve of a great dramatic revival. W. F. OKE.

WORCESTER.—THEATRE (J. F. Burke): The Yankee Prince, with Tom Lewis, 3, 5; good co. and business. "Way Down East" 7-12; good co.; fair business. Rebecca of Sunny Brook Farm 14-17. The Harvest Moon 18, 19.—FRANKLIN SQUARE (Joseph A. Mack): Cais and Johnson in Red Moon 7-12; good co. with exceptionally strong chorus to good business. Via Wireless 14-19. Above the Limit 21-26. McFadden's Flats 28-April 2. Beulah Pointer in Lena Rivers 4-8. Uncle Tom's Cabin 11-16. Grandpa 18-23. Billy the Boy Artist 25-29.—MECHANICS' HALL: An excellent programme was given by the Boston Symphony Orchestra, assisted by Laura Cohan, 8, at the last of the Hillel's concerts, to a large and enthusiastic audience.

BROCKTON.—CITY (W. B. Cross): The Leigh De Lay Stock co. Feb. 28-5; large audience. Plays: The Keweenaw Sonata, The Prisoner of Zenda, Daughters of Men, The Three of Us, and The Woman in the Case. The plays were well staged and deserved large houses. Fritz Kreisler, violinist, I was the attraction offered by the Woman's Club for their annual musicale. A capacity house, enjoyed the best violin playing ever heard in this city. Under Southern Skies 9; pleased good house. Henrietta Crossman in Sham 28.

PITTSFIELD.—COLONIAL (James F. Sullivan): Kyrle Bell in The Builder of Bridges 4; delighted large audience. Clara Turner Stock co. 7-12 opened to capacity and business, continued fine plays: Why Mrs. Tremain? Mary, Zele of the Circus, St. Elmo, Modern Lady Godiva, and Du Barry. The Harvest Moon 14. The Soul Kiss 15. Fall Out's co. 17-19. Edith Tallaferr in Rebecca of Sunnybrook Farm 20.—ITEM: The Empire is having a most successful season.

HAVERHILL.—ACADEMY (William H. Stevens): Vaudeville 7-12, headed by Lady Betty, gave immense satisfaction to large houses; Thea Lightner made a big hit with her piano-tune, and Ethel Fuller's strong dramatic work in A House of Cards won much applause; the dancing of Newbold and Flinn was clever; the whole making a very excellent attraction. Vaudeville 14-19, except 15, when Henrietta Crossman presents Sham.

NORTHAMPTON.—ACADEMY (B. L. Potter): John Mason in A Son of the People 7; unusually interesting and well put on; medium attendance. Smith College Glee Club 8; why college and social affair. Nasimiro 12. White-side-Strauss Stock co. 14-16. Eddie Fox 18. Yale Stock co. 31-April 2.

GLOUCESTER.—UNION HILL (Lethrop and Tolman): Under Southern Skies 7; pleased a crowded house. Yale Stock co. 14-16.

MICHIGAN.

COLDWATER.—TIBBIS OPERA HOUSE (John T. Jackson): Palmer Kellogg's production of Gilbert Sullivan's comic opera, Pinafore, drew crowded houses 3, 4 and pleased everybody; the spotlight solo dance of Phyllis Jackson would have done credit to a professional. There is a sale for Norman Hackert in Classmates 9. Joseph M. Gaffes offers The Three Twins 15, with Thomas Whiffen and Florine Sweetman. The White Squaw is due 18. Out in Arizona 23. Lyman H. Howe's Travel Festival 30. John Wilson Dodge produces Cinderella 31; April under auspices of Iowa Sororities.

KALAMAZOO.—FULLER (W. J. Donnelly): Rose Stahl in The Chorus Lady 3; delighted capacity house. Al. G. Field's Minstrels 4; always a favorite here; pleased large audience. Hall's Associate Players 7-12; presented A Daughter of the People, Annie Laurie, and The Cowboy's Romance; a splendid co.; pleasing good business. The Three Twins 14. Maude Adams 17. Uncle Tom's Cabin 28.—ACADEMY (B. A. Bush): James T. Powers in Havans 14. Tom Marks' Stock co. 15-19.

BATTLE CREEK.—PORT (E. R. Smith): Al. G. Field's Minstrels 8; large house; highly pleased. Preston and Brickett players gave Sable 4; large house; pleased. Big Hearted Jim 5; large house; pleased. Tom Marks and co. 6-12 in That Irish Boarder. Under Southern Skies, The Rose of Killarney, The Irish Detective, and The Duke's Daughter; medium houses; fairly pleased.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): The Girl Diva 4; good co. and business. The Girl Questions 4; pleased capacity. Lyman Howe 5; good business. The Toy Maker 8. Billy the Kid 9. The Time, the Place and the Girl 14. Shann Rhane (local) 17. Powers, Hypnotist, 21-26.

SCAGANABO.—PETERSON'S OPERA HOUSE (P. Peterson): The Man of the Hour 2; pleased capacity house; co. excellent. Tempest and Sunshine 5, 6 to light business; co. fair. D'Urban's Italian Band 12. The Time, the Place and the Girl 13. Toy Maker 11 canceled.

JACKSON.—ATHENARUM (H. J. Porter): Al. G. Field's Minstrels 2; well received; good business. The Golden Girl 3, 4, 5; co. S. R. O. A Knight for a Day 5; fair co.; good business afternoon and evening. Manhattan Stock co. 7-13.

PORT HURON.—MAJESTIC (Sam Hartwell): Mrs. Wiggs of the Cabbage Patch 3; good co. and business. Martin's U. S. G. 14. The Time, the Place and the Girl 21. Sunny South 26.

White Swan 30. Lillian Russell in The First Night April 2.

CALUMET.—THEATRE (J. D. Cuddihy): Lyman Howe Feb. 27, 28 and matinee; good business; pleased. D'Urban Band 1-6; greatly pleased crowded houses. The Great Divide 4; co. and business good. The Time, the Place and the Girl 10.

ANN ARBOR.—WHITNEY (A. C. Abbott): They Loved a Lassie Feb. 25; big hit; full house. The Golden Girl 6 pleased two full houses. Ten Nights in a Bar-room 9. A Knight for a Day 14. Rose Stahl 19. Lillian Russell 24. U. T. C. 28.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): National Stock co. Feb. 25-8; a good variety of attractions to good business. Ransom-Mason Stock co. 6-12; good co. and fine business. Keith Stock co. 13-19.

BIG RAPIDS.—COLONIAL (Bartlett Doe): The Tugmaster Feb. 25; failed to please. A Texas Cattle King 1; poor attraction and business. The Girl at the Helm, featuring Billy Clifford, 4; well received by fair house. The Man on the Box 9.

HANCOCK.—KERRIDGE (Ray Kerridge): Yankee Doodle Stock co. 7-12 to good business; good. The Time, the Place and the Girl 11.

ADRIAN.—CROWELL OPERA HOUSE (C. D. Hardy): A Knight for a Day 4; fine co.; excellent satisfaction, to crowded house. Daniel Boone on the Trail 14.

CADILLAC.—CADILLAC (Tom Kress): A Girl at the Helm 3; ordinary performance and fair business. Texas Cattle King 5 to fair house. The Girl Question 8 pleased good business. The Man on the Box 15.

FLINT.—STONE'S (Albert C. Pegg): Oscar Cook Stock co. in Little Kentucky 7-12; good attraction and business. The Golden Girl 4 drew a fine house; very good attraction.

HILLDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger): Tom Marks Feb. 25-2; packed houses; pleased. Daniel Boone 15. The White Swan 22. St. Elmo 31.

JONESVILLE.—NEW THEATRE (M. H. Widger): The Girl at the Helm 5; good business; best of satisfaction. Cinderella (local) 17, 18.

DOWAGIAC.—BECKWITH MEMORIAL (W. N. Sawyer): National Stock co. 7-12; S. B. O.

MINNESOTA.

ROCHESTER.—METROPOLITAN (J. E. Reid): Bernard Daly 10. The Great Divide 25. Polly of the Circus April 6. The Girl of the Golden West 8. Minneapolis Symphony Orchestra 9.—ITEMS: Manager L. J. Leder left for Mobile, Ala., 8 account of sickness in his family. J. E. Reid takes over the management.—Fire started on the roof of the theatre at 5 o'clock 6. Damage to hotel about \$6,000. Theatre proper not damaged.

ST. PETER.—OPERA HOUSE (Luduke Brothers): The Girl Question Feb. 18; pleased to good business. Travelling Salesman 3; good co. and business. Bernard Daly 8. Local 17. Moving pictures on dark nights; to continued good business.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): Pictures 1-8; licensed films change each week; fair business. House of a Thousand Candles 5. Bernard Davis in Sweet Innestfallen 11.

WINONA.—OPERA HOUSE (G. F. Burlingame): Bernard Daly 4 appeared in Sweet Innestfallen to a well pleased audience. Flora De Voe Repertoire co. 6-13. The Servant in the House 8. David Warfield 15.

ALBERT LEA.—BROADWAY (F. H. Malery): The Travelling Salesman Feb. 28; good co. and business. House of a Thousand Candles 8; fair business; pleased. Sweet Innestfallen 7. The Servant in the House 10.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET (Henry L. Mayer): Cecil Spooner Feb. 28; pleased good business. The Third Degree 1; strong co. and play, to large audience. Henry Woodruff 3; fine cast and performance, to good business. The Three Twins 22. The Honeycomb Trail 23. J. E. Dodson 28 in The House Next Door. A Stubborn Cinderella April 1.

MERIDIAN.—OPERA HOUSE (W. E. Jones): Cecil Spooner in The Little Terror 2. Matinee and night; good co.; fair business. Henry Woodruff in The Prince of To-night; excellent co.; good business. Florence Davis in Are You a Suffragette? 7.

JACKSON.—CENTURY (S. C. Marshall): Cecil Spooner in The Little Terror 1. Matinee and night; pleased good business. Henry Woodruff 4 in The Prince of To-night; entertained capacity. Commencement Day 15. Little Johnnie Jones 17. The Three Twins 23.

BILOXI.—DUKATES (Law Rose): Vaudeville and pictures Feb. 25-6; business good.—ITEM: Mr. McDowell, of the vaudeville team, was entertained while here by B. P. O. E. No. 608.

MISSOURI.

CLINTON.—NEW BIXMAN (Carter and Gerhart): The Irish Senators Feb. 18 pleased; fair returns. Little Johnnie Jones 25 drew well; co. arrived too late to put on full performance. Land of Nod 1 delighted a large house. Jordan Stock co. -12.

KIRKSVILLE.—HARRINGTON (H. S. Swann): Girl Question 2 pleased fair business. Kyril Reed 4 pleased. Local benefit B. P. O. E. 10, 11. Polly of the Circus 17. North Brothers 28. The Third Degree April 7.

HANNIBAL.—PARK (J. B. Price): The Isle of Spice 1 pleased fair house. Lillian Russell in The First Night 5; excellent co. to good audience. Al. G. Field's Minstrels 11. The Grassman 12. Beverly 25.

COLUMBIA.—THEATRE (B. B. Stocks): The Land of Nod 4 pleased good business. Tempest and Sunshine 7. Polly of the Circus 14. Wilton Lackaye in The Battle 18. Top of the World 19.

JEFFERSON CITY.—JEFFERSON (Richard Asel): The Land of Nod 5; fair performance and returns.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Wildfire 10. Schumann-Holt 10. May Robson 17. Mrs. Leslie Carter 18, 19. The Virginian 20. Cousin Kate 20. Robert Edmond April 9, 10.—FAMILY (G. N. Crawford): Stock co. in Lost to the World 6-12. Robert Emmet 13-19.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Sehnung): The Newgrounds and Their Baby 1, 2 made a great hit with good houses. Beverly of Graustark 4, 6 proved worthy of three capacity houses. Grace Van Audubon in The Golden Butterfly 9. The Goddess of Liberty 11. Isle of Spice 12. The Traveling Salesman 14, 15. Polly of the Circus 21. Brewster's Millions 23. The Great Divide 26.—LYRIC (L. M. Gorman): Leah Kleesha Feb. 25-5 well produced good business. Brown's in Town 7-12. The Parish Priest 14-19.

ITEMS: Warm weather counteracted Lent in Lincoln (theatricals), giving the Orpheum crowded houses all week 24-6.—Reports received by Tim Mims correspondent from Nebraska towns indicate a rejuvenated interest in theatricals coming with Spring, after what has been considered one of the poorest seasons on record for this section.—The William Grew Stock co. of Omaha, which plays a Saturday engagement in that city weekly, appears through the week in one-night stands in the smaller cities of the State. The idea is somewhat original and is proving popular in cities where good co. are scarce and a demand exists.—President DeSpain is making improvements at Antelope Park in preparation for the opening May 10.

OSCEOLA.—LARSON (W. A. Lowry, res. mgr.): Caste, William Grew's Players, 1; everybody pleased. Beverly of Graustark 3 delighted big business. Phantom Detective 5; small but satisfied audience. Nell Gwynne 6, by William Grew's Players, featuring Marie Fettes, 14 of 15. Polly of the Circus 25. Girl of the Golden West 28. Max Flanagan April 3.

KEARNY.—OPERA HOUSE (J. F. Raap): The Climax 1; one of the best attractions of the season to light business; too many counter attractions; audience enthusiastic. Hillman Stock co. 9-11 canceled.—ITEM: Ernest Harold Baynes, naturalist lecturer with stereoscopic views to large audience at the Norman Chapel 7.

CHANDLER.—OPERA HOUSE (H. J. Bartenbach): The Climax 3; fine performance; good business. An Innocent Widow 6; fair business.

YORK.—OPERA HOUSE (W. D. Fisher): An Innocent Widow 3; poor business. Wrestling match 4.

NEVADA.

CARSON CITY.—OPERA HOUSE (Charles H. Peters): After having been marooned for 24 hours on the railroad, on account of washouts, the Alaskan arrived 2 with S. B. O.; gave a splendid performance.

NEW HAMPSHIRE.

BERLIN.—ALBERT (Albert Orotou): House opened 3, 4 with H. M. S. Pinafore (local talent), given by the Lodge of Elks No. 618, under direction of E. A. Steady; good, to fair houses. Clarke-Urbis co. 14-19.

DOVER.—CITY OPERA HOUSE (Charles E. King, bus. mgr.): King's moving pictures 5 pleased good business. Yale Stock co. 10-12. Billy, the Boy Artist, 17-19.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Launing): There was a scarcity of bookings Feb. 25-6, but the house was put to profitable use by the exhibition of pictures. Vaudeville 3 drew excellent business; the programme, with Littlefield's Eight Dancing Dolls as the feature act, was of sufficient strength to warrant the applause accorded it. Vaudeville 10 and 12. The Third Degree 14.—ITEMS: With the opening of the season, Mass. and Launing surely give assurance that only attractions of the first class should have a hearing at the Auditorium, and while that standard has been maintained with some degree of success, yet the public really wants vaudeville, as is attested by the large audiences; but the vaudeville will surely weary of this mode of entertainment before the dawn of another season and, it is predicted, return to the drama.—Miss Collins, late of the Bennett-Moulton co., is filling a temporary engagement as accompanist with Housenquet, the violinist.—John J. Moran, head usher at the Auditorium, who has gained a wide reputation in baseball, has signed for next season with the Riverside, N. J., team.—The Shubert Male Quartette, of Camden, N. J., appeared in concert in this city 1.—The Riverside Minstrel co., composed of fifteen talented young men of that city, make their initial bow to the public at Turners Hall 17. The Burlington Lodge of Elks expects to secure them for a benefit performance.—Lemuel C. Reeve, a popular local boy, out last year with The Card King of the Coast co., has assumed the management of a well established firm doing business in this town.

TRENTON.—TAYLOR OPERA HOUSE: Ruth St. Denis and her co. of Hindoo appeared in her Hindoo Dance Pantomimes 7 before a small audience, who from their applause were well pleased with her efforts. The scenery and accessories were among the finest we have had this season. William A. Brady presented his new play by Jules Eckert Goodman 8, 9. Mother is the title, and a better it would be hard to get. The plot has to do with the struggle of a mother to protect her children and have them grow up an honor to their father and other wants to, but she finally saves them both and everything ends happily. The play appeals to every one and should succeed with success. The co. is a fine one. Emma Dunn as the mother was particularly fine, and left nothing to be wished for. Minnette Barrett and Marion Chapman as the two sisters, and Frederic Perry and Albert Latscha as the elder brothers were fine. Freeman Barnes as Harry Lake, James Brophy as John, and Jane Gorcoran as Elizabeth Terne did full justice to their parts. Arthur and James Ross as the Twins monopolize the laughs of the play. Rambles Through Ireland 17. The Third Degree 19.

BAYONNE.—OPERA HOUSE (A. H. Woods): All on Account of Eliza 7-12; fair business. The Parish Priest 14-19.—ITEMS: Walter D. Greene, leading man at the Opera House, left 5. Mr. Greene had been engaged to play the leading role in The Mother, a new play being brought out by William A. Brady and Joseph Grimmer. The Mother was given its premiere at Plainfield 7. Edward Van Sloan has been advanced to leading man with the Bayonne Stock co.—The Bayonne and Elizabeth lodges of Elks held a theatre party at the Opera House 4.

BRIDGETON.—CRITERION (Ed. B.

Moore): A Gentleman from Mississippi 7; attracted a capacity audience and proved highly satisfactory; at the end of the third act Mr. Wise was compelled to make a curtain speech in response to continued applause lasting several minutes. Chicago Ladies' Orchestra 9. Mother, a new play produced by William A. Brady, 12, was the one hundredth play produced by that manager.

RED BANK.—LYCEUM: The Detective 4; first time on any stage; big house; excellent performance; Lenora Harris, the star, was particularly pleasing. Another new Brady production, 11. The Third Degree 15.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE (H. H. Betts): Sanford Duxie 12-15. Dark 20-26.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The Bert Lott Stock co. for the third week of their engagement, 7-12 (except 10), gave a highly creditable performance of Brown's History. The popularity of this stock organization increases each week and now tests the seating capacity of the big hall twice a day. The Temple Quartette, of this city, composed of Messrs. Reese, Van Olinda, Mende, and De Hurdis, were an entertaining feature with their college songs.

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are the persons possessing the secret, suspicion naturally falls upon the secretary. The unraveling of the plot is placed in the hands of Mrs. Arrows, a private detective, who discovers that Lord Kavanagh while talking in his sleep, as he sits in his chair before the fire, exposes the secrets to his servant, who is a criminal and the husband of Mrs. Arrows. The play has a happy ending and was really a very enjoyable performance. The co. is good and the ladies' costumes were works of art. Margaret Anglin in The Awakening of Helena Richie 11. The Soul Kiss 12. Kira Brown co. 13-15.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): The Man from Home Feb. 27; one of the best productions of the season and greatly pleased; S. B. O. American Vaudeville 25; drew two crowded houses as usual and pleased. American Vaudeville 6; crowded the theatre at both performances. Prof. A. R. Mita and his co. of twenty pieces gave an excellent concert 7, assisted by Dr. Cavallo, a prominent bass, and more than a large audience. That ever-popular comic opera, Spencer's Miss Bob White, was presented 8 by students of the High School and was by far the best musical production ever attempted by amateurs in this city; house was sold out three hours after sale opened and production will be repeated 10. Stetson's U. T. C. 11. American Vaudeville 12.—ITEMS: The Man from Home closed a long season here Feb. 27.—Harry H. La Mount, the popular comedian of this city, opened his new act at Port Chester, N. Y., 1.

SARATOGA SPRINGS.—BROADWAY (Fred C. Mallory, mgr.): Stetson's U. T. C. 7, matinee and evening; good business. The Girl from U. S. A. 8; excellent co. and production to greatly pleased audience. Brown of Harvard 10 canceled. The Lydian Trust 12. Merchant of Venice 14.—ITEM: J. C. Gray, manager and owner of the Pontiac, has acquired the lease of the Broadway for the coming season and will take possession 15. Mrs. A. G. Sherlock retiring. He intends to thoroughly renovate and make some needed improvements, both before and behind the curtain. The theatre will be all picked up to his ability to all their positions. New stage furniture and settings will also be added, and as the stage is large any traveling co. can play our town, and with trolley roads north, south and west, large audiences are anticipated.

LYONS.—MEMORIAL (Burt C. Omann): Final Settlement 7 ended fair business. New stage furniture and settings will also be added, and as the stage is large any traveling co. can play our town, and with trolley roads north, south and west, large audiences are anticipated.

WATKINSVILLE.—CITY OPERA HOUSE (W. Scott Matraw): The Final Settlement 5; two performances; pleased good business; Garfield Thompson, Elizabeth Royall and Pauline Geary White deserve special mention. The Soul Kiss 6. Pleased S. B. O.; Anthony Smith, Grace Gibson, Sam Lewis, August Finner, William Naughton and Bert Van Klein made hits; the big hit was Robert Lett as Lucifer; his songs, "That Wasn't All," "Very Well Then" and "I Wonder Where They'll Go," were particularly well rendered; Mlle. Prager very well received; chorus good. Eddie Fox in Mr. Hamlet of Broadway 11. The Detective 15. In the Bishop's Carriage 16. The Climax 18.—ITEM: Tickets for Eddie Fox 11 put on sale 9 and house sold in forenoon.

OSWEGO.—RICHARDSON (Frederick Gillett): Kyril B

Adele Rafter, Violet Seaton, and George Rogers; the chorus was especially fine, and all the songs had to be repeated many times. The Awakening of Helena Ritchie 9, by Margaret Anglin, and an excellent co. was all that could be desired; the work of Raymond Hackett was very effective. The Detective 10, Israel 12.

GLENS FALLS.—EMPIRE (J. A. Holden): Partello Stock co. Feb. 28-5 closed a successful week of business, giving excellent satisfaction. U. T. C. 8, afternoon and evening; satisfactory business and performance. The Girl from U. S. A. 9, two performances; fair business and co. Margaret Anglin in The Awakening of Helena Ritchie 10. The Soul Kiss 14. —ITEM: Spruelli and Eleanor are working a three days' engagement at the Empire in a high-class singing act between the pictures and giving excellent satisfaction.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles McDonald): Emma Hunting and her stock co., playing indefinitely; to full houses; weekly changes. Mabel Hite in A Certain Party 16. —MOHAWK (Charles Taylor): Sam A. Scribner, with Mlle. Charmion, is a good bill to capacity houses. 3-5. Gay Masqueraders 8-9; good, and well received. Cracker Jacks 10-12; good. Rice and Barton co. 14-16; very good co. and business. —EMPIRE: Sam Devere 3-5; fair; good houses. Star Show Girls 6-8; very good; business fair. —ARMORY: Madame Irma Cavalieri and Orville Harold, with Manhattan Opera co. 18.

COHOES.—NEW THEATRE (Spreter and Menard): Walter D. Nealand Stock co. 7-11 in Miss Brown's in Town; to big business. The Royal Mounted 13-19. —PROCTOR'S: Eddie Foy in Mr. Hamlet of Broadway 15; advance sale large. De Witt G. Mott in Strongheart 17 (benefit). —ITEMS: Mr. Mott was formerly a resident of this city and will be given a big reception. —Marie Curtis joined the Nealand stock co. to play leads.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters): St. Elmo Feb. 28; fair co. and business. Paid in Full 1; fair co. and business. Man on the Box 3; fair co. and business. The Climax 4; very good co. and business. Al. Wilson in Mels in Ireland 1; pleased small business. The Wizard of Wiseland 12, matinee and night.

PERRY.—AUDITORIUM (Max Andrews): The Wizard of Wiseland 10. Climax 15. The Girl from U. S. A. April 15. Fluffy Ruffles 22. Pictures and vaudeville three days each week. —ITEM: Miss Fearless and co. (local talent) 4, 8; very full houses and fairly satisfactory. Realized about \$200, benefit Y. W. C. A.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: The Soul Kiss 5; fair; two crowded houses. The Detective 8; good; small attendance. Margaret Anglin in The Awakening of Helena Ritchie 12. U. T. C. 14, 15. Concert by High School (local) 18. Grace LaRue in Molly May 19.

AUBURN.—NEW JEFFERSON (Bois Circuit Co.): Israel 11; fair business. Molly May 17. —HURDIS AUDITORIUM (J. N. Ross): Nashville 5; excellent business. Damrosch 31. —HURDIS GRAND (J. N. Ross): Harcourt Comedy co. 7-12; good houses. Same co. 14-18. Flare: Christian and Sherlock Holmes.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett): Martin's U. T. C. co. Feb. 10; to R. R. O. Girl from U. S. A. 23; large audience. Moving pictures three nights each week, to fair business.

BINGHAMTON.—STONE OPERA HOUSE (J. F. E. Clark): Jomelli-Kattenborn Operatic Concert 3; pleased good house. Howe's pictures 5; drew well. Partello Stock co. 7-12; opened to good business.

HERKIMER.—OPERA HOUSE (Ben Schermer): Dark. —ITEM: Houses dark from Feb. 28 to 4, owing to awful flood. Vaudeville houses opened 5 with big business.

NEWBURGH.—ACADEMY (Fred M. Taylor): The Detective 7 to fair business, pleasing performance. Moving pictures 8-12 to good business; pleasing performances. Pictures 14-19.

WELLSVILLE.—BALDWIN'S (Interstate Amusement Co.): Paid in Full 5; to good business; pleased. Lyman Howe 8; as usual pleased a good audience. The Wizard of Wiseland 11.

NEWARK.—SHERMAN OPERA HOUSE (R. E. Sherman): St. Elmo 5; pleased capacity. The Final Settlement 8; good co.; to fair house. Moving pictures on all dark nights.

ODENSBURG.—OPERA HOUSE (Charles S. Hubbard): The Soul Kiss 7; to fair house. Eddie Foy in Mr. Hamlet of Broadway 10.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Paid in Full 3; pleased fair house. The Climax 10.

KINGSTON.—OPERA HOUSE (C. V. Du Bois): Soul Kiss 4 pleased S. R. O. Chancey-Kieffer Stock co. 14-19.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haits): The Wizard of Wiseland 3 pleased good business.

CORNING.—OPERA HOUSE (Ernest J. Lynch): Richard Carle 3 pleased capacity. Daniel Boone on the Trail 12.

NORTH CAROLINA.

ASHEVILLE.—OPERA HOUSE (S. A. Schloess): The Time Place and the Girl 2; very good co.; pleased good business. St. Elmo 4 (return); good co.; fair house.

TARBORO.—OPERA HOUSE (S. A. Schloess): A White Squaw 5; excellent, to good house. Lyman Twins 28.

GREENSBORO.—OPERA HOUSE (S. A. Schloess): William Owen in Othello 2 and As You Like It 12, matinee and night.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): Dark. Owing to the Tabernacle meeting held by Evangelist Lyon Manager Clifford has cut out the pictures on Saturdays for the present. Billy S. Clifford in The Girl at the Helm 21. The Third Degree later. —ITEM: Mrs. Maya, wife of Charles Maya, manager of the Maya Opera House at Piqua, died 6. Manager Clifford went to Piqua 9 to sing at the funeral services. WILLIAM H. MCGOWN.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May): The Traveling Salesman 3; to packed house; pleased. The Soul Kiss 4; good business and performance. Graustark 14.

LIMA.—FAURET (L. H. Cunningham): Sauterelli Feb. 28-5; drew fair patronage. The Soul Kiss 3, with Mlle. Perina, pleased capacity. The Lima Philharmonic Orchestra, composed of forty musicians, assisted by Blanche

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Thurs. Eve., 8:30..... The Witch
Fri. Eve., 8 (Opera)..... Il Barbiere di Siviglia
and (Div't)..... Pavlowa and Morikini
Sat. Mat., 2..... Twelfth Night
Sat. Eve., 8:30..... The Nigger

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and they were enthusiastically received by a large audience. Fritz Schell in The Prima Donna 15. The Man on the Box 18. Al. H. Wilson in Mels in Ireland 19. The Girl at the Helm 23. —GRAND (O. L. Slater): Buster Brown 3-5; very satisfactory attendance and receipts. Dustin Farnum in Cameo Kirby 9 (taxed the capacity, and he and his co. were received royally. Vaughn Glaser in St. Elmo 14-19.

MANSFIELD.—OPERA HOUSE (All-baugh and Doeright): The Climax Feb. 24 pleased good house. Minstrel by local Elks 4

Kettlerwell, soprano, pleased good sized house 9. Hanlon's Superba 12. Egypta (local) 14-18. Buster Brown 19. —ITEMS: The Lima Philharmonic Orchestra gave a free concert to the poor children of Lima 10; it was well attended. —The sacred opera, Egypta, was produced in Lima March 2, 1898, and several who took principal parts then will assume the same roles again. William D. Cheney, of Springfield, Ill., who composed the music and most of the words, is also the director. He is assisted by G. E. Turner. The cast will include 450 children, a chorus of 250 adults and 14 principals, assisted by full orchestra. The opera is being put on under the auspices of the Ladies' Auxiliary and the proceeds will go to the Y. M. C. A. The very best local talent will contribute their services and from all indications it will be a decided financial as well as artistic success.

SPRINGFIELD.—FAIRBANKS (Harry A. Ketcham, bus-mgr.): Robert Hilliard in A Fool There Was 2; co. and presentation very satisfactory and thoroughly appreciated by fair business. The Soul Kiss 5; well received by two fair houses. Florence Gear in Fluffy Ruffles 7 pleased a fair sized audience. Graustark 12.

Polly of the Circus 14. Eileen Oge (local) 17. The Love Cure 22. —GRAND (Springfield Theatre Co.): Hyde's Theatre Party Feb. 21-5 closed in Chimney Padden, Still Waters Run Deep, St. Elmo, The Meddler, and Angie, the Country Girl, to good patronage. Viola Allen in The White Sister 9. Musical co. (local) 12. Santelli co. 14-18.

YOUNGSTOWN.—PARK (John Elliot): Elsie Janis in The Fair Go-Ed 1; pleased the biggest house of the season. Royal Welch Choir 2; pleased fair audience. Israel 5. Theodore Roberts in The Barrier 7. Al. Wilson 11. —GRAND (Joseph Schagrin): Count of Monte Cristo Feb. 24-26; gave general satisfaction. The Mummy and the Humming Bird 28, 1; good co., to fair houses. Viola Allen in The White Sister 2; delighted a capacity house. Richard Jose in Silver Threads 3-5. Dustin Farnum in Cameo Kirby 8. Follies of New York and Paris, with Charles Howard, 10-12.

AKRON.—COLONIAL (F. E. Johnson, mgr.): Israel 3. Constance Collier and Edwin Arden, pleased good business. Theodore Roberts and a very capable co. presented The Barrier 9

pleased a packed house; all seats sold at advance sale; proceeds for benefit of Humane Society. Fair house.—ITEMS: Manager Tim Roberts, of the Skating Rink, held an indoor carnival 7-12; good attractions and opened to good business.—Jack Fisher has been made stage-manager at the Orpheum.—Ada Long and Charles Crommer have resigned their positions at the Orpheum.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutler): Ye Colossal Stock co. began its third week of uninterrupted success 7 in A Royal Prisoner, Dr. Jekyll and Mr. Hyde, Sunshine and Shadows, An Arkansas Romance, Peck's Bad Boy, St. Elmo, Tempest and Sunshine, At Sunrise, East Lynne, and Michael Strogoff; to large and delighted audiences. "Hap Hal" Price and Helen Keyes deserve mention as headliners in specialties. Mr. Benner and his co. made many friends during their stay.

JANESVILLE.—WELLES OPERA HOUSE (Vincent Saville): Kiste Janis in The Fox Co-ed; 4 pleased capacity. A Pair of Country Kids 8; good, to fair business. Florence Gear in Fluffy Humes 9 delighted large audience. The Soul Kias 10. Graustark 13. Fritz Schell 19. U. T. C. Minstrels (local) 18.—ITEM: Edell Keyes, Allen G. Barnes, Reed Breisford, and Fred Hudler joined the A Knight for a Day co. here.

GALLIPOLIS.—THEATRE (J. M. Kaufman): Hulbert's pictures Feb. 23; to capacity. Howard's indoor Circus 3-5; to S. R. O. Hay's Musical Team 7-9; good business. Moving pictures when attraction booked.—ITEM: Manager Kaufman is making contract to remodel this house and will have one of the best in this territory. He will also have the booking of several opera houses.

SALEM.—OPERA HOUSE (Mat Smith): Daniel Boone on the Trail 9. St. Elmo 10. **BIGHAM.—OPERA HOUSE** (F. L. Farnsworth): Dr. Thomas R. Green (suspense) King's Daughters; 2; excellent; S. R. O. The Mummy and the Humming Bird 9. Joseph and His Brethren (local talent) 10. Graustark 17. Graham Stock co. 21-23. Glee Club 31.

BELLEFONTAINE.—OPERA HOUSE (C. V. Smith): Hyde's Theatre Party 7-12; best repertoire ever played here; complete productions; excellent bills; S. R. O. nightly. Plays: The Meddler, St. Elmo, Chimmy Fadden, A Gilded Fool, A Scrap of Paper, Still Waters Run Deep, and The Texan. The Mummy and the Humming Bird 16. A Girl at the Helm 25.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. W. H. Brown): The Mummy and the Humming Bird 4; to small house. J. Park Cadman Lecture 14. Al. H. Wilson in Metis in Ireland 17. Vaughn Glaser's St. Elmo 21. Graustark 24. A Jolly American Tramp 28.

FINDLAY.—MAJESTIC (C. L. Gilbert): A Knight for a Day 3; very good attraction and business. Just Another Woman 8; pleased a fair house. Buster Brown 11. Graustark 19. Richard Carle in Mary's Lamb 25. Wizard of Wiseland 26. The Soul Kias April 9.

POSTORIA.—ANDES OPERA HOUSE (Carl Smith): Culbaine's Comedians Feb. 25-3; to good business. Plays: Girl's Love, Sappho, Lena Rivers, Tried for Her Life, The Straight Road, Tempest and Sunshine, Battle of Life, Buster Brown 11. Daniel Boone 12.

COSHOCOTON.—SIXTH STREET THEATRE (John Williams): Atwood Walker and Adeline French in The Mummy and the Humming Bird 4; pleased fair house. Paul Gilmore in The Horse of Co. B 4 pleased fair house. Al. H. Wilson in Metis in Ireland 16. Paul Gilmore in At Yale 28.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell): Just a Woman's Way 4; fair, to poor audience. Santanelli, the great hypnotist, opened a week's engagement 7; large audience and pleased. The Mummy and the Humming Bird 14.

HAMILTON.—SMITH'S (Tom A. Smith): As Told in the Hills 5; fair business. The Traveling Salesman 6 (return); fair house. The Soul Kias 7; mediocre performance; fair business. A Pair of Kids 13. Buster Brown, Classmates, and Third Degree to come.

ASHTABULA.—LYCEUM (S. F. Cook): Kirk's Band 6, matinee and evening; very good production; to fair business. Daniel Boone on the Trail 8; fair attraction and business. The Man on the Box 16.

ALLIANCE.—COLUMBIA (J. Stanley Smith): Buster Brown 2; good business and satisfaction. Guy Stock co. 12. At Play Bridge; to packed house. Wizard of Wiseland 18.

WIRCHVILLE.—CITY OPERA HOUSE (Klvin and Van Ostran): The Mummy and the Humming Bird 2 pleased a full house.—ITEM: Time open until May.

PORTSMOUTH.—GRAND (C. F. Higley): Dark Feb. 28-9. The Land of Nod 8. A Gentleman from Mississippi 9. The Three Twins (return) 30.

MARIETTA.—AUDITORIUM (L. M. Lucas): Lincoln McConnell, lecturer (suspense) of Y. M. C. A.; 3; good, to good business. A Gentleman from Mississippi 11.

ELVIRA.—THEATRE (H. A. Dykeman): Manhattan Theatre co. 3-5 in The Opera Singer to fair attendance. The Cattle King 7-9 to better business.

VAN WERT.—AUDITORIUM (J. Frank Homan): The Soul Kias 2 pleased fair house. Norman Hackett in Classmates 12. Graustark 18. A Girl at the Helm 24.

CAMBRIDGE.—COLONIAL (Hammond Brothers): Pocahontas 3, 4 (local); two large houses. The Soul Kias 11.

WARREN.—OPERA HOUSE (John J. Murray): The Messenger Boy Feb. 1; to fair house.

NORWALK.—GILGER (W. A. Roscoe): Buster Brown 7 pleased capacity; good attraction and co. Allen Stock co. 14-19.

CANAL DOVER.—BIG FOUR OPERA HOUSE (W. H. Cox): Guy Stock co. 14-19. A Stubborn Cinderella April 4.

DELPHOS.—SHEPHERD'S OPERA HOUSE (F. H. Staup): Amaden Stock co. 14-19.

OKLAHOMA.

MALESTER.—BERRY (A. B. Bates): King Dodo 4; very good co.; good voices and leads; fair house. Girl of the Golden West 5 pleased medium house. W. B. Patton in The Blackhead 8. Olinas 16. 17.—ITEM: Billy Allen's Big Musical Comedy co. 7-12.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): The Dorothy Stock co. 8-12; fair co. and business. Stubborn Cinderella 13. The Climax 14. St. Elmo 15. The Third Degree 20.

OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Haselrigg): The Lion and the Mouse Feb. 23; excellent co.; pleased fair house. Elks' Peerless Minstrels 28. The Deacon by the Junior class of Medford High School 4. Laura, the magician, 11. Maud Powell, violinist, 15. As the Sun Went Down 16. St. Elmo 18. Norman Lincoln 22. The Red Mill 29. Wise, Woman and Song co. April 2.—ITEMS: Dr. and Mrs. J. F. Reddy gave an informal dinner at the Nash Grill during the McIntyre and Heath engagement. Mr. and Mrs. James McIntyre being the guests of honor.

SALEM.—GRAND (John F. Cardray): The Virginia Feb. 23; played to good business; excellent co. The Lion and the Mouse 26; carried the audience by storm; excellent co. The House of a Thousand Candles 4; excellent co. and attraction; many curtain calls and favorable comments. Maud Powell 8. As the Sun Went Down 14. St. Elmo 24.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, res. mgr.): A well balanced co. presented Graustark 5 to two large and appreciative audiences. All the characters were ably interpreted, especial mention being due Francis J. Gillen as Greenfall Lorry and Fred McGuirk as Harry Anguish, his friend. Eda von Luke as the Princess Yette, alias Miss Guggenlocker, and Margaret Siegel as Countess Dagmar were likewise in favor. Others in the cast were Atkins Lawrence, Louis J. Epstein, Dick Barrows, George Lannon, Richard Barrows, Joseph C. Gonyea, John Henley, Myron B. Smith, Al. D. Rocher, Lester Tingle, John Curran, Mildred Claire, Muriel Bishop. The John B. Willis Musical Comedy co. played to good business 7-12. The following plays were presented: In Atlantic City, Sweet Sixteen, Two Old Cronies, The Girl from Brighton, The Merry Widowers, The Gay Chorus Girls. Popular prices prevailed. George Sidney in The Joy Rider 10. The High Rollers 19. The American Idea with Trilzie Frigans 23. Lyman Howe 25, 26. Reading Press Club testimonial benefit April 13.—ITEMS: Margaret Siegel, formerly of this city, appeared to advantage in the role of Dagmar, lady in waiting to the Princess, in Graustark. Miss Siegel's rapid rise to prominence in the theatrical profession gave her many friends in this city a distinct and pleasant surprise.—Louis Mercer, prominently identified with the Amphons, a local organization of aspiring Theatians, left for Connecticut where he has secured an engagement in vanderbilt.—Frank M. Erickson, formerly manager of the Bijou, now the Palace, but more recently manager of the Twin Theatres, Baltimore, has been appointed manager of the Orpheum, Allentown.—Master Stewart Swoyer, of this city, is home for a two month's vacation. He is a hand balancer and ground tumbler, also a clown and has just closed a vaudeville engagement in Chicago. At the close of his vacation he will very likely join Hagenbeck and Wallace's Circus at Peru, Ind.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Richard Carle in Mary's Lamb 1 pleased a very large audience. George Rogers, Sylvain Langlois, Abbott Adams (a Lancasterian), Joseph O. Coffman, Julia Ralph, Violet Weston, and Adie Baker gave excellent support. Williams' Ideal Burlesquers 5 attracted fair houses; performance unsatisfactory. A Gentleman from Mississippi 8 delighted a packed house. Thomas A. Wise, Douglas Fairbanks, Hal De Forest, Stanhope Wheatcroft, W. J. Brady, Laura Butler, Ruth Sherry and Louis did some good acting. In response to persistent applause Mr. Wise made an excellent speech. The Girl from Rector's 12. Helen Grayce co. 14-19 (except 16). When We Were Twenty-one 16.—ITEMS: Will Carleton lectured here 4.—Jack Leslie will be the comedian of the Metropolitan Opera co., which will appear at Rocky Spring Park this summer.

HARRISBURG.—MAJESTIC (N. C. Mirick, res. mgr.): The Helen Grayce Stock co. closed a week of fairly good business 5; the co. and the plays were well liked. The Charles Champlin co. opened for a week on 7; the business has been good from the start. Plays: The Powers That Be, The Royal Mounted, The Panther, An Old Sweetheart of Mine, The Charity Ball, The Range Rider, Her Fatal Marriage, The Ups and Downs of Life, The Lamb and the Brute, A Creole's Atonement. From the various titles the repertoire is expected to suit all ages and tastes. In addition to the stock there is a large assortment of vaudeville stunts, eight acts in all. George Sydney 15. The Girl from Rector's 16. Elbery's Band 17.

MEADVILLE.—ACADEMY (Ben F. Mack, res. mgr.): Nancy Hoyer co. Feb. 28-5. Plays last half: Sweet Clover, The Girl from Out Yonder, Polly Primrose, The Belle of Richmond, Pals, Trooper Billy. The above engagement was the first here of the Nancy Hoyer co. and we sincerely hope it will not be the last, as the charming little actress fairly captivated the Meadville playgoers and made a deep and lasting impression on their minds. She was well supported by a large and capable co. and we hope they will not forget us on their next trip this way. Al. Wilson in Metis in Ireland 9. The Man on the Box, matinee and night, 12. The Wizard of Wiseland 15. Dutser Du 17 (local).

YORK.—OPERA HOUSE (B. O. Penta): Helen Grayce Stock co. 7-12; excellent co.; good business. Plays: In the Palace of the King, The Pit, The Little Minister, Strongheart, Toast of the Town, Three Weeks, When We Were Twenty-one, The Marriage of William Ashe, In the Bishop's Carriage, The Secret Orchid, When Knighthood Was in Flower, and The House of a Thousand Candles. The Girl from Rector's 14. Rear-Admiral Robley D. Evans, lecturer, 18. George Sidney in The Joy Rider 17. Elbery's Royal Italian Band 18. Attractions booked for early appearance at this house are The American Idea, The Old Homestead, Cohan and Harris' Minstrels, and a Stubborn Cinderella.

ALLENSTOWN.—LYRIC (N. E. Worman): Kirk Brown, supported by Lillian Seymour and a very good co., closed week's engagement 5, drawing good houses. The Wife, Brown of Harvard, Under the Red Robe, Classmates, Monte Cristo, The Merchant of Venice, and The Man Who Dared were presented and gave excellent satisfaction. The Third Degree 5 attracted a good house; the play is one of absorbing interest and was ably presented by a co. thoroughly capable in every respect, and held the undivided attention of the audience throughout. The High Rollers 14. Howe's pictures 18, 19.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): The Cowboy and the Thief Feb. 23; fair attraction and business. Al. Wilson in Metis in Ireland 20; fine performance, to big business. Paid in Full 1; fine attraction and good business. Graustark 3; good attraction and fair

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business. A Jolly American Tramp 4; fair attraction and business. Moulton House Girls 5; fair performance and business. The Cat and the Fiddle 10. The Yankee Prince 14.

BERWICK.—P. O. S. OF A. OPERA HOUSE (Orris Smith): Home Talent Minstrel by William J. Herts, benefit B. P. O. Elks, Feb. 24-26 to capacity. Howell-Kleth co. in repertoire 7-12; A Soldier's Vow to full house; good co.; A Jealous Wife; full house. The Girl from Montana, St. Elmo, Lena Rivers, benefit P. O. Eagles, Saved from the Sea and The Last Trail.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fish): Charles K. Champlin Stock co. Feb. 28-5; last half of week in Sherlock Holmes, The Royal Mounted, The Charity Ball, The Lamb and the Brute, Across the Atlantic, and The Panther to small, but pleased audiences; specialties good. The Yankee Prince 16. The Girl from Rector's 20.

MAHANOY CITY.—OPERA HOUSE (M. C. Kaier): Willis Comedy co. 3-5; fair, to same business. Girl from Rector's 9 aroused no enthusiasm. Yankee Prince 18. Cohan and Har-

ris' Minstrels to follow.—ITEM: Francis X. Hope, well-known manager, New York, was guest of Kaier family 9.

TANAWA.—WALKER OPERA HOUSE (George Leroy Walker): Fantasia 1, 2; amateur production, benefit Y. M. C. A.; cast and chorus of 100; best amateur production ever held in this city; to crowded houses; to be repeated at matinee 5.

DU BOIS.—AVENUE (A. P. Way): The Price and Butler co. presented The Minister's Son Feb. 23. The Neglected Wife 1. College Chums 2. A Scarlet Letter 3. Lena Rivers 4. St. Elmo 5. The Way of the Wicked 6; fair business.

CONNELLSVILLE.—SOISSON THEATRE (Fred Robbins): George Sidney in The Joy Rider 11; big advance sale. A Messenger Boy 13, matinee and night. A Gentleman from Mississippi 17. The Moulton House Girls 18. The Soul Kias 26.

POTTSVILLE.—ACADEMY (Charles Hausmann): The Third Degree 3; fine performance to good business. A Gentleman from Mississippi 9; excellent co.; S. R. O. Williams' Ideals 18.

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The Royal Welsh Choir 18. The Girl from Rector's 19.

CHAMBERSBURG—ROSEDALE OPERA HOUSE (F. H. Shinsbrook): The Cat and the Fiddle 7; very good, to the largest house of the season. Kelly's Italian Band 15. The Land of Nod 23.

LATROBE—SHOWALTER (W. A. Showalter): Her Dark Marriage Morn 9; George Sidney in The Joy Rider 14. Welsh Choir 15 (return). The Messenger Boy 24.

ALTOONA—MISLER THEATRE (I. G. Misler): The Moulin Rouge Girls 9; big house. The Cat and the Fiddle 11; large patronage. The Yankee Prince 15. A Trip to Africa 19.

WARREN—LIBRARY (J. D. Woodard): The Man on the Box 3; fair house; pleased. The Climax 8 (Columbian Athletic Club benefit); audience well pleased; S. R. O.

NORRISTOWN—OPERA HOUSE (Charles M. Southwell, res. mgr.): The Girl from Rector's 5; pleased good business. Lyman Howe's Travellers 12.

SHARON—OPERA HOUSE (G. B. Swartz, res. mgr.): George Sidney in The Joy Rider 8; good performance; good house. St. Elmo 9. The Man on the Box 11.

CARLEISLE—OPERA HOUSE (W. H. Brel): High Rollers Extravaganza co. 9; fair. In a good house. The Girl from Rector's 15. Kelly's Band 16.

NEW CASTLE—OPERA HOUSE (E. H. Norris, res. mgr.): George Sidney in The Joy Rider 9; good co.; S. R. O. The Man on the Box 10.

BRADFORD—THEATRE (Jay North): The Climax 9 delighted a fine audience. Vaudeville and pictures 7-12; good business.

POTTSTOWN—OPERA HOUSE (E. C. Mauger): Monte Carlo Girls 9, 10 to good houses. Morning, Noon and Night 11, 12.

MAUCH CHUNK—OPERA HOUSE (E. J. Mulhearn): La Fery and Fields Feb. 28 in vaudeville to large house. Girl from Rector's 10.

TARENTUM—NIXON (C. N. Reed): A Messenger Boy 19. Cowboy and the Thief April 8. Clifford Mallory 23, 24 canceled.

SENBURY—CHESTNUT STREET OPERA HOUSE (Fred J. Hyrod): The Girl from Rector's 24.

RHODE ISLAND.

PAWTUCKET—BIJOU (David R. Bufington): The Bijou Stock co. in Charlotte Temple 7-12; to good business. Kathryn Shay portrayed Charlotte Temple very well; Leigh Hall gave a good impersonation of Anna Rue, the French teacher; Ada Greenhalgh made quite a hit as Lena, the German servant; Henrietta Bagley played a dual role of Madame Du Pont and Mr. Leach, and was good; Earl Simmons, H. Barwell, essayed the role of Helicon very good. Albert Lando, as Colonel Creation, was excellent. Fred Sutton, James H. McLaughlin, Henry Heber and Bob McClung added much to the cast. The stage settings and lighting effects were very good. Daniel O'Connell 14-19.

NEWPORT—OPERA HOUSE (Ellis H. Holmes, res. mgr.): The Woman in the Case, The Prisoner of Zenda, The Daughters of Men, Kreutzer Sonata, and The Reformer; excellent co.; capacity business.

SOUTH CAROLINA.

ORANGEBURG—ACADEMY (J. M. O'Leary): The Time, the Place and the Girl 7;

S. R. O.; broke all records for the house, and more than pleased. Amberg 8.—LYCEUM: large and appreciative audience. St. Elmo 9, matinee and night; largest matinee of the season and very appreciative; just fifty more the S. R. O. sign would have been put out; the two attractions picked up over \$1,000.

NEWBERRY—CITY OPERA HOUSE (Barthard and Baxter): The Time, the Place and the Girl 4; first-class, to good business; George Ebner as Happy Johnny Hicks was good; also Amanda Hendricks as Molly Kelly deserved special mention. St. Elmo 5; excellent attraction, to good business; deserved S. R. O. Lyman Twins 8. Meadow Brook Farm 12.

CHARLESTON—ACADEMY (Charles R. Matthews): The Time, the Place and the Girl 8 to S. R. O.; pleased. Crescent Comedy co. opened their second week 7 to S. R. O., giving St. Elmo, Cowboy's Sweetheart, May of the Arden, Talk of New York 12. House Next Door 14.

COLUMBIA—THEATRE (F. L. Brown): The Time, the Place and the Girl 5 pleased good business. St. Elmo 7; fair, to fair sized house. House Next Door 11. Victor Moore 15. White Square 23. Forty-five minutes from Broadway 24. Grandstar 26.

ABBEVILLE—OPERA HOUSE (A. B. Cheatham): Lyman Twins 7 pleased good house. Meadow Brook Farm 14. Banker's Child 18. Hutton-Bailey Stock co. 23.

SPARTANBURG—HARRIS (I. H. Greenwald): Time, the Place and the Girl 1 to large, well pleased house. Meadow Brook Farm 3; poor business; fair production.

FLORENCE—AUDITORIUM (F. Brand): William Owen in The Merchant of Venice 7; good performance; fair business. St. Elmo 10.

SOUTH DAKOTA.

SIOUX FALLS—NEW THEATRE (Fred Becker): Vaudeville and moving pictures Feb. 27-5 to good houses. Lorraine Keene co. 6; presented Queen of the Rockies. Grace Cameron 7; presented Nancy. Polly of the Circus 30.

WATERTOWN—GRAND (H. L. Walker): As You Like It 5 pleased fair business. Grace Cameron in Nancy 11. Frank Gotch 12.

TENNESSEE.

CHATTANOOGA—ALBERT (P. R. Albert): Mabel Talliaferro in The Call of the Cricket 1, 2 pleased good business. Victor Moore in The Talk of New York 5 pleased fair business. Dark 7-12.—BIJOU (O. A. Neal): Hannon's Superba Feb. 28-5 pleased good business. Charles Ellwin Doherty in Strongheart 7-12.—LYRIC (O. A. Neal): The Cutler Stock co. in Divorcement and The Cowboy Sheriff 28-5 pleased good business. The Cutler Stock co. in At the Risk of His Life. St. Elmo 7-12.

KNOXVILLE—STAUD'S (Frits Staud): Victor Moore in The Talk of New York 4 pleased large audience. Wrestling match 8. Westward vs. Madison, to packed house. Commander Robert A. Peary 14. Buster Brown 19.—BIJOU (Fred Martin): Hannon's Superba 7-9 opened to a capacity audience. Strongheart 14-19.

COLUMBIA—OPERA HOUSE (William Barker): Buster Brown 7; good co.; pleased large audience. Florence Davis 12. Coburn Minstrels 14.

TEXAS.

EL PASO—EL PASO (Frank Rich): Rose Melville in Rio Hopkins 3, 4; to good business and pleased.—CRAWFORD (Frank Rich): Edwin Bailey Stock co. in East Lynne Feb. 27-5; to good business. Rio Van Winkle 6-12.—MAJESTIC (Frank Rich): Burlesque and musical comedy to capacity business. Winnie Baldwin, Mildred Manning and Nat Wentworth were strong favorites and their songs were fine. The chorus, as drilled and staged by Emily Stead, deserves special mention.—ITEMS: Friends of George Fuller Golden will be pleased to hear that his stay here for the past month has greatly improved his health. He is engaged in writing a play.—During the performance of Marie Cahill in The Boys and Betty fire was discovered in the basement; breaking record of the smell of smoke permeated the entire house, which was crowded to its capacity, and it was due to the coolness and tact of Manager Rich that a panic was averted.

BONHAM—STEER OPERA HOUSE (Stevenson and Wilson): De Armond Sisters co. Feb. 28-5; immense business; breaking record of house; good satisfaction; plays: An American Actress, California, An Indiana Romance, Princess of the Pawnees, Fisherman's Daughter, Mary Jane, Midnight in Chinatown.

PALESTINE—NEW TEMPLE (W. E. Swift): The Third Degree 4; drew big business; pleasing; good play and well balanced co. Married in Haste 2; will about close the active season here. Mr. Swift is now working on plans for booking a big season of strictly high class attractions for this Fall.

SULPHUR SPRINGS—JEFFERSON (J. Bert Thomas): The Leches in The Girl and the Hawk Feb. 28; light business, but should they return their business would be better; one of the best bills played here this season. W. B. Patton in The Blockhead 4; good performance and business.

WACO—AUDITORIUM (Jake Garding): Marie Cahill in The Boys and Betty 2; good house. A Stubborn Cinderella 3; good performance, to big business. The Prince Chap, matinee and night, 5; excellent co., to large business.

BEAUMONT—KYLE (Everett Weiss): The Three Twins 4; to one of the largest audiences of the season; S. R. O. sign displayed long before curtain rose; performance very fine. George Primrose's Minstrels will follow.

AUSTIN—HANCOCK OPERA HOUSE (George H. Walker): George Primrose's Minstrels 1; to fair house. A Stubborn Cinderella 2; good co., to poor house. Prince Chap 3; very poor house.

QUANAH—OPERA HOUSE (James Jones): A Norman in The College Boy 3; good co.; pleased large house.—ITEM: Reported that Manager Gohar will remodel this house.



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M'KINNEY—OPERA HOUSE (Jesse Warden): The Girl and the Hawk Feb. 29; pleased small audience. W. B. Patton 2; to large and appreciative audience.

CLEBURNE—OPERA HOUSE: Closed for the season.—ITEM: There is a rumor of a new \$50,000 house to be erected. Nothing definite as yet.

LAMPASAS—WITCHER OPERA HOUSE (C. N. Witcher): Spooner Dramatic co., No. 2 Repertoire, Feb. 28-5 pleased good houses.

SHERMAN—OPERA HOUSE (A. B. Saul): The Climax Feb. 28; light business; clever attraction; pleased.

ANARILLO—GRAND (H. H. Elliott): St. Elmo 4; fair co. and business. The Girl and the Hawk (return) 12.

MARSHALL—AUDITORIUM (L. A. Meyers): Gertrude Ewing 10-12.

VERMONT.

MONTPELIER—BLANCHARD OPERA HOUSE (G. L. Blanchard): The Man of the Hour played to a good house 7; the co. was strong and the work of Walter Seymour as the Mayor deserves special mention. Uncle Dave Holcomb 18. The Girl of the U. S. A. 21.

WHITE RIVER JUNCTION—GATES OPERA HOUSE (A. M. Hall): The Man of the Hour 11. Girl from U. S. A. 17. Billy, the Boy Artist, April 6.

ST. ALBANS—OPERA HOUSE (T. R. Waugh): The Man of the Hour 4; excellent co., to good business. East Lynne 8; canceled. Avery Strong co. 14-16.

HARRIS—OPERA HOUSE (John E. Hoban, res. mgr.): The Man of the Hour 8; pleased good house. Clark-Urban co. 9-12.

NEWPORT—LANE'S OPERA HOUSE (H. E. Lane): Man of the Hour 16.

VIRGINIA.

RICHMOND—ACADEMY (Leo Wise): The White Squaw 3; failed to please. The American idea 4, 5; to good business. J. E. Dodson in The House Next Door 5; pleased nice business. Kelly's Band 11, 12.—BIJOU (C. I. McKee): The Fatal Wedding 7-12; fair; business light. Sal, the Circus Girl, 14-19.

CLIFTON FORGE—MASONIC OPERA HOUSE (W. F. Tusley): Cat and the Fiddle 8; to S. R. O.; best of the season, not only in production, but in scenic effects; George B. Wakefield, who plays the heavy parts, shared honors with Charles Seiden.

STAUNTON—BEVERLEY (Barkman and Shultz): American idea 1; to good business; highly pleasing. The Cat and the Fiddle 4; to S. R. O.; good performance. De Rue Brothers' Minstrels 12.

LYNCHBURG—ACADEMY (Corbin Shields): The Wolf Hopper in A Matinee Idol 3; large and well pleased audience. J. E. Dodson in The House Next Door 9; good co. and house.

WASHINGTON.

EVERETT—THEATRE (H. R. Willis): Louis James in Henry VIII. Feb. 19; good co.;

fair house. The Merry Widow 20; pleased full house.—ACME (Joseph St. Peter): Acme Stock co. in The Charity Ball 20-27; doing good business. Maud Powell in violin recital 25. Mrs. Leslie Carier in Vasa Herne 2. Charles H. Hanford in The American Lord 4.

WEST VIRGINIA.

WHEELING—COURT (R. L. Moore): Elsie Janis 5; S. R. O. Gilmore Stock co. 6-11, in Boys of Co. B; fair business. The Soul King 12. Al. Wilson 14. Gilmore Stock 15-18. Frital Schiff 19.—VIRGINIA (Charles A. Feinler): Viola Allen 3; capacity. Dustin Faroum 7; good business. Pluffy Ruffles 10-12. The Smart Set 14-16. Sunny Side of Broadway 17-19.—OPERA HOUSE (Charles A. Feinler): Hall's Associate Players 7-9. In Sealed Orders. The Working Girl 10-12; good business.—APOLLO (H. W. Rogers): Robey's Knickerbockers 3-5; S. B. O. Follies of New York and Paris 7-9; S. R. O. Trocadero 10-12. Irwin's Majesties 14-16. Clark's Jersey 17-19.

HUNTINGTON—HUNTINGTON (Joseph B. Gainer, res. mgr.): The Girl from Rector's Feb. 25; scored; excellent co. and performance to S. R. O. The Arcadians (University of Virginia Dramatic Club) 26. The Land of Nod 9. The Gentleman from Mississippi 10. The Third Degree 22.

BLUEFIELD—BLKS' OPERA HOUSE (S. H. Joffe): The White Squaw 25; excellent performance, to crowded house.—ITEM: At the annual election of Bluefield Lodge, No. 289, B. P. O. E. S. H. Joffe, manager of the Opera House, was elected exalted ruler.

CLARKSBURG—OPERA HOUSE (C. W. Bippus): The Girl from Rector's Feb. 26; performance pleased to S. B. O. Paul Gilmore 4 in Boys of Co. B; satisfied good sized audience.

PARKERSBURG—CAMDEN (W. E. Kemery): The Land of Nod 11. A Gentleman from Mississippi 12. The Cat and the Fiddle 15.

GRAFTON—BRINKMANN OPERA HOUSE (George Brinkmann, Jr.): Moving pictures, to good business. The Land of Nod 14.

WISCONSIN.

RACINE—THEATRE (Daniel M. Nye): John K. Young in The Money and the Girl 2; bright performance and drew well. The Three Twins 8 drew two good audiences; co. fine; everything satisfactory. Himmelstein's Imperial Stock co. 7-13 (except 8), produced The Wall Street Detective and The Minister's Sweetheart, with good vaudeville between acts; co. good; pleasing patrons and drawing well. A Gentleman from Mississippi 8; by a splendid co. and fully appreciated by a fine audience. Arizona 19. They Loved a Lassie 27.—ITEM: Election of officers, Racine Lodge, No. 232, B. P. O. E. S. resulted as follows: Exalted Ruler, Charles H. Everett, clk. F. A. Morey, clk. Ed. Freeman, clk. Dr. J. A. Olson; secretary, W. T. Van Pelt; treasurer, Charles B. Carpenter; Tyler, J. H. Owen; trustees, A. B. Northrop.

JANESVILLE—OPERA HOUSE (Peter L.

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MYERS: The Rejuvenation of Aunt Mary Feb. 23; May Robson and excellent co. greeted by a large audience. The Battle 20; fair business; very good attraction; Mr. Lackaye and his support were fine. Lyman Howe 24; wonderful picture; good house. A Gentleman from Mississippi 17; good house; Burr McIntosh as the Senator and Will Deming as his Secretary were fine; co. very good. Three Twins 4; excellent co. gave great satisfaction; one of the best houses of season; musical numbers great. Man of the Hour 11. St. Elmo 16. Donald Robertson 18. Tempest and Sunshine 19.

MADISON: FULLER OPERA HOUSE (Marcus Helman): Frederick MacMurray, violin recital, 2; delighted a large audience; a charming performance in technique and interpretation. John H. Hicks in The Money and the Girl 3; drew well and pleased. The Three Twins 5 (returnal); scored the usual hit with a big house, shadowed by Three twice 5; fair business at popular prices. George Arliss in Septimus 7; received a splendid welcome by a fairly large audience; one of the best character creations seen here this season. The Man Who Stood Still 10. The Man of the Hour 12.

SHEBOYGAN: NEW OPERA HOUSE (W. H. Stoddard): The Orpheum Stock co. Feb. 27-5; appearing in The Slave of Russia, The Shepherd of the Hills, The Woman That Was, The Man from the West, Moths of Society, St. Elmo, and The Red Cross Nurse. The County Sheriff 6. The Man of the Hour 8.—ITEMS: The death of Louis Jansen is keenly felt in this city, where he had many friends and admirers. Manager Stoddard says that he was to have appeared here in a few weeks, and some of his paper had already arrived.

BELOIT: WILSON'S OPERA HOUSE (R. H. Wilson): The County Sheriff 3; pleased good house. A Gentleman from Mississippi, featuring Burr McIntosh, 4; delighted big house. Grace Hayward had good business 7, 8, in On Parade, The Belle of Japan 10, Ltd Lifters 11, Girl of the Mountains 16. College Glee Club 18.

FOND DU LAC: HENRY BOYLE THEATRE (P. J. Ryan): Lyman H. Howe 4; delighted full house. The County Sheriff 5; matinee and night; pleased two fair houses. A Gentleman from Mississippi 7; satisfaction, to good business. Man of the Hour 10. Girl of the Mountains 12.

EAU CLAIRE: OPERA HOUSE (C. D. Moon): The Servant in the House 3; good business and co. Louis Mann in The Man Who Stood Still 7; good business and satisfaction. The House of a Thousand Candles 10. David Warfield in The Music Master 14. Lyman Howe 15.

KENOSHA: OPERA HOUSE (Joseph G. Rhode): The Three Twins 7; one of the best musical comedies seen here this season; good business. The Man of the Hour 9; fine good business. All-Star Vaudeville 13, headed by Frank Conley, the banjo-wright. Coming: The Great Divide, Arizona.

PORTAGE: OPERA HOUSE (A. H. Carver): Judge Alden, lecture course number, 5; good business. The Girl of the Mountain 7; an attractive little play and good business. Lyman Howe 14. Bernard Daley in Sweet Innisfallen 15. Tempest and Sunshine 19. Texas Ranger 28.

OSHKOSH: OPERA HOUSE (J. E. Williams): The Servant in the House 4; house crowded. The Man of the Hour 5; good house. Louis Mann in The Man Who Stood Still 9. A Girl of the Mountains 13.

LA CROSSE: THEATRE (Gage and Wohlfuter): Bernard Daley in Sweet Innisfallen 5; fair business. A Girl of the Mountains; matinee and evening; 6; good houses.

WAUSAU: OPERA HOUSE (C. S. Cone): The Servant in the House 5; excellent co.; good business. The Girl of the Mountains 9.

WYOMING.

CHEYENNE: CAPITOL AVENUE THEATRE (Edward F. Stahl): Robert Edeson in A Man's Man 2; excellent; to big business. The Climax 15. Max Fixman 19. Blanche Walsh 23.—ITEM: The members of Cheyenne, Wyo., Lodge, No. 600, R. P. U. Klks, elected the following officers: Exalted ruler, B. H. Sage; esteemed leading knight, R. P. Snyder; esteemed loyal knight, C. E. Davis; esteemed lecturing knight, R. G. Taylor; secretary, T. B. Kennedy; treasurer, W. G. Walker and Ed. Hoffman; Tyler, C. L. Nagle; delegate to grand lodge, B. N. Matson; alternate, A. D. Kelley.

CANADA.

LONDON, ONT: OPERA HOUSE (J. D. Egan): Madame Nazimova gave a splendid performance of A Doll's House 5; to a large and appreciative audience. The Three Twins 7; drew a crowded house and made a decided hit from every point of view; a capable cast, attractive and well trained chorus, together with the humor of the plot, made a thoroughly satisfactory performance. Jefferson De Angelis in The Beauty Spot 10. Grace La Rue in Molly May 11. Martin's U. T. C. 12. Ben-Hur 21-23.—ITEM: A. J. Small is going to extend his circuit of theatres as far as the Maritime Provinces, and has arranged to take over the Academy of Music in Halifax as a starter. Charles H. Haystead, representing Mr. Small, leaves for there 10 to complete the deal, which is stated to cost \$60,000.

OTTAWA, ONT: RUSSELL (P. Gorman): The Gay Musician 4, 5; to very good business; pleased. Eddie Foy in Mr. Hamlet of Broadway 1; 2; played to excellent business; very good. The Three Twins 11, 12.—OPERA HOUSE (P. Gorman): Partello Stock co. 7-12, in A Human Slave and The Parish Priest; pleased good house; good co. The Royal Chef 8; excellent business; very good attraction. William Lawrence in Uncle Dave Holcomb 11, 12.

KINGSTON, ONT: OPERA HOUSE (D. P. Brangman): Madame Nazimova in A Doll's House 2 to large and appreciative audience. Molly May 7 pleased large audience. Mr. Hamlet of Broadway 9. Three Twins 10. Above the Limit 13. U. T. C. 17. The Climax 25, 26. Finny Ruler 28. The Servant in the House 30. The Merry Widow 31.

BRANTFORD, ONT: OPERA HOUSE: Madame Nazimova in The Passion Flower 4 to good business; splendid performance. Charlie Grapewin in Above the Limit 8 (returnal) to fair house. Al Martin's U. T. C. 9. Grace La Rue in Molly May 12. The Girl Question 17.

ST. JOHN, N. B: OPERA HOUSE (H. J. Anderson): The Royal Chef Feb. 25 pleased large audience. The Gay Musician 10-12. William Lawrence in David Holcomb 14, 15. The Holy City 24-26. Myrtle Harder co. 28-April 9.

HAMILTON, ONT: OPERA HOUSE (A. R. Louren): The Three Twins 9; drew good houses. Grace La Rue 10; was well appreciated. A large audience greeted Mr. De Angelis and co. 11, 12 and was liberal in bestowing applause.

ST. THOMAS, ONT: GRAND (William Devine): Martin's U. T. C. 11. St. Patrick's Concert (local) 17.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Erie, Pa., 15, Toledo, O., 16, Kalamazoo, Mich., 17, Grand Rapids 18, 19, South Bend, Ind., 21, Ft. Wayne 22, Indianapolis 23, Evansville 24, Terre Haute 25, Springfield, O., 26.

ALLEN, VIOLA (Liebler Co., mgrs.): St. Louis, Mo., 14-19.

ALMA, WO WOHNST DU (Co. A: Adolf Phillips, mgr.): New York city—Indefinite.

ANGLIN, MARGARET (Louis Netherland, mgr.): Baltimore, Md., 14-19, Washington, D. C., 21-26.

ARLISS, GEORGE (Harrison Grey Fiske, mgr.): Kansas City, Mo., 14-19, Omaha, Neb., 25-30.

ARSENÉ LUPIN (Chas. Frohman, mgr.): St. Louis, Mo., 14-19, Louisville, Ky., 25-30.

AS THE SUN WENT DOWN (Arthur C. Aston, mgr.): Eugene, Ore., 15, Medford 16, Red Bluffs, Cal., 18, Chico 19, Sacramento 20.

AS TOLD IN THE HILLS (W. F. Mann, prop.): Henderson, Ky., 15, Morgantown 16, Marion 17, Paducah 18, Princeton 19, Cairo, Ill., 20, Anne 21, Carbondale 22, Murphysboro 23, Benton 24, Herrin 25, Centralia 26.

BANKER'S CHILD (Harry Shannon, mgr.): Madison, Fla., 15, Monroe 16, Windsor 17.

BARRIER, THE (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 14-26.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 31—Indefinite.

BATES, BLANCHE (David Belasco, mgr.): Schenectady, N. Y., 15, Amsterdam 16, Syracuse 17, Binghamton 18, Wilkes-Barre, Pa., 19, Atlantic City, N. J., 21-25.

BELLEVILLE, KYRIAC (Charles Frohman, mgr.): Boston, Mass., 7-19.

BEN-HUR (Klaw and Erlanger, mgrs.): Toronto, Ont., 14-19.

BEVERLY (Eastern: A. J. Delamater and Norris, mgrs.): Brooklyn, N. Y., 14-19, Jersey City, N. J., 21-26.

BEVERLY (Western: A. G. Delamater and Wm. Norris, mgrs.): Des Moines, Ia., 18-19, St. Joseph, Mo., 20, Moberly 24, Hannibal 25, Quincy, Ill., 26.

BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Grand Junction, Colo., 15, Glenwood Springs 16, Leadville 17, Salida 18, Canyon City 19, Cheyenne, Wyo., 21, North Platte, Neb., 22, Lincoln 23, Omaha 24-26.

BREWSTER'S MILLIONS (Frederic Thompson's): Philadelphia, Pa., 14-19.

BROWN, KIRK (J. T. Macaulay, mgr.): Troy, N. Y., 14-19, Lawrence, Mass., 25-April 2.

BURKE, BILLIE (Charles Frohman, mgr.): New York city Jan. 24-March 26.

CHOKERS (Stair and Havlin, mgrs.): Washington, D. C., 14-19, Norfolk, Va., 21-26.

CHINATOWN TRUNK MYSTERY (A. H. Woods, mgr.): Chicago, Ill., 13-19.

CITY TIE (The Shuberts, mgrs.): New York city Dec. 21—Indefinite.

CLANSMAN, THE (George H. Brennan, mgr.): St. Louis, Mo., 13-19, Chicago, Ill., 20-April 2.

CLIMAX, THE (Western: Joseph Weber, mgr.): Cheyenne, Wyo., 15, 16, Salt Lake, U., 17-19, San Francisco, Cal., 21-26.

CLIMAX, THE (Middle Western: Joseph Weber, mgr.): Peoria, N. Y., 15, Geneva 16, Gloversville 17, Watertown 18, Ogdensburg 19, Ottawa, Can., 21-23, Brockville 24, Kingston 25, 26.

CLIMAX, THE (Southern: Joseph Weber, mgr.): El Paso, Okla., 15, McAlester 16, 17, Muskogee 18, 19.

COLLIER, WILLIAM (Charles Frohman, mgr.): New York city Jan. 18—Indefinite.

CRANE, WILLIAM H. (Charles Frohman, mgr.): New Orleans, La., 13-19, Mobile, Ala., 21, Montgomery 22, Birmingham 23, 24, Atlanta, Ga., 25, 26.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Salem, Mass., 15, Lawrence 16, Lewiston, Me., 17, Portland 18, 19, Augusta 21, Bangor 22, Portsmouth, N. H., 24, Concord 25, Manchester 26.

DANIEL BOONE ON THE TRAIL (Eastern: C. A. Teaf, mgr.): Waverly, N. Y., 15, Oswego 16, Susquehanna, Pa., 17, Sidney, N. Y., 18, Oneonta 19.

DANIEL BOONE ON THE TRAIL (J. U. Clifton, mgr.): Hilledale, Mich., 15, Jonesville 16, Charlotte 18, Kalamazoo 19.

DODSON, J. E. (Cohan and Harris, mgrs.): Augusta, Ga., 15, Atlanta 16, 17, Birmingham, Ala., 18, Mobile 19, New Orleans, La., 21-26.

DREW, JOHN (Charles Frohman, mgr.): Chicago, Ill., 13-26.

EAST LYNNE (Joseph King, mgr.): Boston, Mass., 14-19, Richmond, Va., 21-26.

EDSON, ROBERT (Henry E. Harris, mgr.): San Francisco, Cal., 14-19.

ELI AND JANE (Harry Green, mgr.): Guthrie Center, Ia., 16, Elliott 17, Valeria 18, Clarinda 19, Bedford 21, Clearfield 22, Leon 23, Mt. Airy 24, Hummelton 25, Corydon 26.

ELLIOTT, MAXINE (George J. Appleton, mgr.): New York city Jan. 25-March 26.

ELPHERS, THE (O. M. Maxwell, mgr.): Baltimore, Md., 14-19.

FATAL WEDDING, THE (Klimt and Gansolo, mgrs.): Norfolk, Va., 14-19, Richmond 21-26.

FAVERHAM, WM. (The Shuberts, mgrs.): St. Louis, Mo., 13-19.

FIGHTING PARSON (W. F. Mann, prop.): Alexandria, La., 15, Monroe 16, Bastrop, Tex., 17, El Dorado, Ark., 18, Camden 19, Arkadelphia 21, Hot Springs 22, Pine Bluff 23, Little Rock 24, Forrest City 25, Marianna 26.

FRIGMAN, MAX (John Cort, mgr.): Colorado Springs, Colo., 15, Boulder 16, Ft. Collins 17, Greeley 18, Cheyenne, Wyo., 19.

FISKE, MRS. (Harrison Grey Fiske, mgr.): New York city March 25—Indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—Indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—Indefinite.

FOURTH ESTATE (Liebler and Co., mgrs.): Chicago, Ill., Dec. 27—Indefinite.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Newark, N. J., 14-19.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Detroit, Mich., 14-19.

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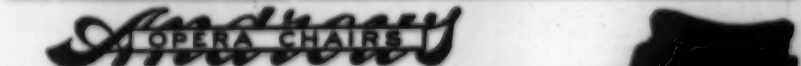
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GEORGE, GRACE (Wm. A. Brady, mgr.): Chicago, Ill., 1-19, Kansas City, Mo., 21-23.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Brooklyn, N. Y., 14-19, Syracuse 20.

GIRL FROM U. S. A. (City: Harry Scott, mgr.): Atlanta, Ga., 14-19, Chattanooga, Tenn., 21-26.

GIRL FROM U. S. A. (Eastern: Harry Scott, mgr.): Brattleboro, Vt., 15, Newcourt, N. H., 16, White River Jet 17, St. Johnsbury, Vt., 18, Harris 19, Montpelier 21, Burlington 22, St. Albans 23, Malone, N. Y., 25.

GIRL FROM U. S. A. (Western: Harry Scott, mgr.): Shelbyville, Ky., 15, Bardonia 16, Springfield 17, Lebanon 18, Campbellville 19, Bowling Green 21, Russellville 22, Hopkinsville 23, Princeton 24, Earlinton 25, Owensboro 26.

GIRL OF THE EAGLE HUNCH (Kelly and Brennan, mgrs.): Tipton, Mo., 15, Clarksburg 16, California 17, Washington 19.

GIRL OF THE GOLDEN WEST (David Belasco, mgrs.): Denver, Colo., 13-19, Pueblo 21, Colorado Springs 22, North Platte, Neb., 23, Kearney 24, Grand Island 25, Columbus 26.

GIRL OF THE MOUNTAINS (O. H. Wee, mgr.): Beloit, Wis., 15, Monroe 16, Janesville 17, Freeport, Ill., 18, Harvard 19, Racine, Wis., 20, Waukegan, Ill., 27.

GLASSER, VAUGHAN (St. Elmo): Boston, Mass., Feb. 21-19, Syracuse, N. Y., 21-26.

GO-WON-40 MOHAWK (Thaller and Crowley, mgrs.): Kansas City, Mo., 13-19.

GRAUSTARK (Eastern: Baker and Castle, mgrs.): Philadelphia, Pa., 14-19, Providence, R. I., 31-36.

GRAUSTARK (Southern): Meridian, Miss., 15.

Tuscaloosa, Ala., 18, Birmingham 17, Anniston 18, Rome, Ga., 19, Chattanooga, Tenn., 21, Knoxville 22, Asheville, N. C., 23, Greenville, S. C., 24, Spartanburg 25, Columbia 26, Macon 16, Buycrus 17, Van Wert 18, Findlay 19, Tiffin 21, Mansfield 22, Wooster 23, New Philadelphia 24, Coshocton 25, Evansville 26.

GREAT DIVIDE, THE (Special: Henry Miller Co.): Windsor, Man., 14-19, Grand Forks, N. D., 17, Fargo 18, St. Cloud, Minn., 19, Eau Claire, Wis., 21, Chippewa Falls 22, Rochester, Minn., 23, Waterloo, Ia., 24, Marshalltown 25, Lincoln, Neb., 26.

GREAT DIVIDE (Western: Henry Miller Co., mgrs.): Boise, Ida., 15, Pocatello 17, Logan, U., 18, Ogden 19.

GREET PLAYERS (Ben Greet, mgr.): New York city Feb. 21-April 30.

HANFORD, CHARLES E. (P. Lawrence Walker, mgr.): Pendleton, Ore., 18, La Granda 19, Baker City 17, Weiser, Ida., 18, Boise 19, Pocatello 21, Ogden, U., 22, Salt Lake 23-26.

HANS HANSON (Louis Reis, mgr.): Greenville, Mo., 15.

HARVEST MOON (Charles Frohman, mgr.): North Adams, Mass., 15, Danbury, Conn., 16, Meriden 17, Worcester, Mass., 18, 19, Boston 20-31.

HEART OF ALABAMA (Henry D. Carey, prop.): St. Paul, Minn., 13-19, Minneapolis 20-26.

HEIRLOIN, THE (N. L. Stern, mgr.): Houston, Ind., 15, Plymouth 16, Warsaw 17, Auburn 18, Angola 19, Ann Arbor, Mich., 21, Adrian 22, Findlay, O., 23, Defiance 24, Lisbon 25, Lancaster 26.

HIGGINS, DAVID (E. D. Stair, mgr.): St.

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Joseph, Mo., 13-16. Des Moines, Ia., 17-19.
HILLIARD, ROBERT (Fred Thompson, mgr.): Philadelphia, Pa., 7-19.
HODGE, WILLIAM (Lieber and Co., mgrs.): Boston, Mass., Jan. 8—Indefinite.
HOUSE OF A THOUSAND CANDLES (Rowland and Gaskell, mgrs.): Dubuque, Ia., 18. Freeport, Ill., 16. Sterling 17. Morrison 18. Princeton 19. Kewanee 20. Galesburg 21. Monmouth 22. Canton 23. Clinton 24. Taylorville 25. Litchfield 26.
HOUSE OF A THOUSAND CANDLES (Rowland and Gaskell, mgrs.): Portland, Ore., 13-19.
HUMAN HEARTS (Western: Wm. Franklin Riley, mgr.): East St. Louis, Ill., 13-16.
IN OLD KENTUCKY (A. W. Dingwall, mgr.): Buffalo, N. Y., 14-19.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Ogdensburg, N. Y., 15. Watertown 16. Geneva 17. Lockport 18. Dunkirk 19. Youngstown, O., 21-23. Dayton 24-26.
IN WYOMING (H. E. Pierce, mgr.): St. Louis, Mo., 13-19. Chicago, Ill., 20-26.
IRISH SENATOR (Jas. L. McCabe, mgr.): Trenton, Mo., 15. Seymour, Ia., 17. Eddyville 18. Oskaloosa 19. What Cheer 21. Sigourney 22. Batavia 24. Washington 25. Columbus Jet. 26.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): Boston, Mass., Feb. 28-March 28.
ISRAEL (Chas. Frohman, mgr.): Waterbury, Conn., 15. Bridgeport 16. New Haven 17. New Britain 18. Hartford 19.
JUST A WOMAN'S WAY (Co. A: E. F. Kreyer, mgr.): Greensburg, Ind., 15. North Vernon 16. Shelbyville 17. Columbus 18. New Castle 19. LACKEY, WILTON (Lieber Co., mgrs.): Indianapolis, Ind., 14-19.
LILY, THE (David Belasco, mgr.): New York city Dec. 23—Indefinite.
LION AND THE MOUSE (Co. A: Henry B. Harris, mgr.): Cincinnati, O., 13-19. Wheeling, W. Va., 21-23. Newton 22. Cedarburg 23. Madison 24. Dalton 25. Athens 26.
LION AND THE MOUSE (Co. B: Henry B. Harris, mgr.): Spokane, Wash., 14-19. Red Bluff, Cal., 21. Ashland, Ore., 22. Medford 23. Eugene 24. Albany 25. Salem 26. Portland 27.
LITTLE HOMESTEAD: Moberly, Mo., 16. Columbia 17. Fulton 18. Jefferson City 19.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Houston, Tex., 14-17. Galveston 18. 19.
MADAME X (Henry W. Savage, mgr.): New York city Feb. 2—Indefinite.
MAN OF THE HOUR (Western: Brady and Grismer, mgrs.): Milwaukee, Wis., 13-19.
MAN OF THE HOUR (Southern: Brady and Grismer, mgrs.): Bellows, Falls, Vt., 15. Keene, N. H., 16. Franklin 17. Laconia 18. Concord 19.
MAN OF THE HOUR (Western: Brady and Grismer, mgrs.): Milwaukee, Wis., 13-19.
MANN, LOUIS (Wm. A. Brady, mgr.): Chicago, Ill., 14-26.
MANNERING, MARY (The Shuberts, mgrs.): New York city Feb. 8—Indefinite.
MAN ON THE BOX (Eastern: Trousdale Bros., mgrs.): Rushnell, Ill., 15. Abingdon 16. Cuba 17.
MARION, JOHN (The Shuberts, mgrs.): New York city March 21—Indefinite.
MRADOWERBROOK FARM (W. F. Mann, prop.): Athens, Ga., 15. Gainesville 16. Monroe 17. Madison 18. Griffin 21. Newton 22. Cedarburg 23. Rome 24. Dalton 25. Athens 26.
MELVILLE, ROSE (J. R. Sterling, mgr.): Greenville, Tex., 15. Hot Springs, Ark., 16. Little Rock 18. Poplar Bluff 19. St. Louis, Mo., 20-26.
MISS PATSY (Henry W. Savage, mgr.): Chicago, Ill., Jan. 30—Indefinite.
MISSOURI GIRL (Merle H. Norton): Humboldt, Kan., 15. Altoona 16. Fredonia 17. Burns 18. Madison 19. Strong City 21.
MRS. WIGGS OF THE CARRIAGE PATCH (Lieber and Co., mgrs.): Grand Rapids, Mich., 13-16.
MONTANA: Cleveland, O., 13-19. Detroit, Mich., 20-26.
MURPHY, TIM (Louis Werba, mgr.): Springfield, Ill., 16.
NETHERSOLE, OLGA (Wallace Monroe, mgr.): Kansas City, Mo., 14-16. St. Joseph 17. Omaha 18. 19. Cincinnati, O., 21-26.
OAKHILL FARM (Empire Amusement Co., mgrs.): Mexico, N. Y., 17. Wolcott 18. Phoenix 19.
OLD HOMESTEAD (Frank Thompson, mgr.): Evansville, Ind., 15. Owensboro, Ky., 16. Henderson 17. Cairo, Ill., 18. Paducah, Ky., 19.
OLE OLSON (A. H. Westfall, mgr.): Grainger, Tex., 16. Killen 16. Lampasas 17. Goldthwaite 18. Brownwood 19.
OLLY, MARIETTA (The Shuberts, mgrs.): Washington, D. C., 14-19. New York city 23—Indefinite.
O'HARA, FISKE (Al McLean, mgr.): Chicago, Ill., 13-18. Toledo, O., 20-26.
PATTON, W. B. (J. M. Stout, mgr.): Cherryvale, Kan., 15. Chanute 16. Iola 17. Garretts 18. Topeka 19. St. Joseph, Mo., 21-23.
PAIR OF BOONER KIDS (Western: H. W. Link, mgr.): Mystic, Ia., 15. Albia 16. Mt. Pleasant 18. Burlington 19.
PIERRE OF THE PLAINS (A. H. Woods, mgr.): Toronto, Can., 14-19. Rochester, N. Y., 21-26.
PLAY BALL (A. G. Delamater, mgr.): Springfield, Mass., 14-16. New Britain, Conn., 17. Waterbury 18. 19. Chicago, Ill., 21—Indefinite.
POLLY OF THE CIRCUS (Fred Rothel, mgr.): Jefferson City, Mo., 15. Mexico 16. Kirkeville 17. Chillicothe 18. Nebraska City, Neb., 19. Atchison, Kan., 20. Lincoln, Neb., 21. York 22. Fremont 23. Columbus 24. Norfolk 25. Sioux City, Ia., 26. 27.
POLLY OF THE CIRCUS (F. W. McCallan, mgr.): Dayton, O., 14. 15. Toledo 17-19.
POYNTER, BEULAH (Burt and Nicolai, mgrs.): St. Louis, Mo., 14-16. Camden 17-19.
PRINCE CHAF (Fred H. Broadway, mgr.): Greenville, Tex., 15. Dallas 16-18. Sherman 19. Oklahoma City, Okla., 21. Guthrie 22. Shawnee 23. McAlester 24. Muskogee 25. Tulcan 26.
RACQUET TRAMP (L. M. Boyer, mgr.): Humboldt, Tenn., 15. McKeesville 16. Paris 17. Clarksville 18. 19.
REBECCA OF SUNNY BROOK FARM (Klaw and Erlanger, mgrs.): Worcester, Mass., 14-16.
RIGHT OF WAY (Fred Block, mgr.): Los Angeles, Cal., 19—Indefinite.
ROBERTA, FLORENCE (The Shuberts, mgrs.): San Francisco, Cal.—Indefinite.
ROBERTSON, FORBES (The Shuberts, mgrs.): New York city Oct. 4—Indefinite.
ROBSON, MAY (L. S. Sire, mgr.): Livingston, Mont., 16. Helena 16. Butte 17. Missoula 18. Wallace 19. Spokane, Wash., 20. 21. Yakima 22. Seattle 23-25.
ROYAL SLAVE (George H. Rubb, mgr.): Lexington, Mo., 15. Linness 16. Norwinger 17. Unionville 18. Ottumwa, Ia., 19. Milton 21. Farmington 22. Bonaparte 23. Hedrick 24. North English 25. Williamsburg 26.
RURWELL, LILLIAN (Jos. Brooks, mgr.): Chicago, Ill., 14-26.
SAL, THE CIRCUS GAI (A. H. Woods, mgr.): Richmond, Va., 14-16. Atlanta, Ga., 21-26.

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SCOTT, CYRIL (The Shuberts, mgrs.): New York city Dec. 9—Indefinite.
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Omaha, Neb., 13-17. Des Moines, Ia., 21-23.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Brooklyn, N. Y., 14-19. Montreal, P. Q., 21-23.
SEVEN DAYS (Wagnhals and Kemper, mgrs.): Chicago, Ill., Jan. 9—Indefinite.
SEVEN DAYS (Wagnhals and Kemper, mgrs.): New York city Nov. 10—Indefinite.
SHEA, THOMAS E. (A. H. Woods, mgr.): Nashville, Tenn., 14-19. Memphis 21-26.
SHEPHERD KING: Houston, Tex., 13-15. San Antonio 16-20.
SHERIFF OF SANDY FORD (J. S. De Forest, mgr.): Sibley, Ia., 15. Ellsworth, Minn., 16. George, Ia., 17. Rock Rapids 18. Alford 19.
SKINNER, OTIS (Joseph Buckley, mgr.): Denver, Colo., 13-19. Salt Lake U., 21-23. Ogden 24. Los Angeles, Cal., 27-31.
SLOWEST GUY IN TOWN (Martin and Knox, mgrs.): Kansas City, Mo., 13-19.
SOTHERN, E. H. AND JULIA MARLOWE (The Shuberts, mgrs.): Philadelphia, Pa., 17. New York city 21-April 2.
SQUAW MAN (Lieber and Co., mgrs.): Grand Rapids, Mich., 17-19. Detroit 21-26.
ST. ELMO (Vaughan Glaser, mgr.): Jersey City, N. J., 14-19.
ST. ELMO (Vaughan Glaser, mgr.): Akron, O., 14-19.
ST. ELMO (John R. Price, mgr.): Millville, N. Y., 15. Delhi 16. Oxford 17. Stamford 18. Kingston 19. Saugerties 21. Philmont 22. Chatham 23. Gt. Harrington, Mass., 24.
STALL, ROSE (Henry B. Harris, mgr.): Greenock, Mich., 15. Lansing 16. Flint 17. Jackson 18. Ann Arbor 19. Cleveland, O., 21-23.
STARR, FRANCES (David Belasco, mgr.): Chicago, Ill., 14-April 2.
STEWART, MAY (J. E. Cline, mgr.): Sterling, Kan., 13. Hutchinson 16. Pratt 18. Larned 19.
STONCHURCH (Wm. G. Tisdale, mgr.): Knoxville, Tenn., 14-19. Louisville, Ky., 20-26.
SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): Chicago, Ill., 7-19.
SUNNY SOUTH (J. O. Rockwell, mgr.): Middleville, Mich., 15. Nashville 16. Baton Rouge 17. Tuscon 18. Chicago 19.
TALIAFERRO, MABEL (Frederic Thompson, mgr.): Louisville, Ky., 14-16. Indianapolis, Ind., 17-19. St. Louis, Mo., 21-26.
TEMPEST AND SUNSHINE (Central: W. F. Mann, prop.): Stevens Point, Wis., 15. Amburst 16. Westfield 17. Fox Lake 18. Portage 19. Madison 20. Evansville 21. Jasperville 22. Harvard, Ill., 23. Monroe, Wis., 24. Freeport, Ill., 25. La Salle 26.
TEMPEST AND SUNSHINE (Eastern: W. F. Mann, prop.): Glasgow, Ga., 15. Lexington 16. Okmulgee 17. Higginsville 18. Liberty 19. Mayville 21. Gallatin 22. Breckenridge 23. Brookfield 24. Meadville 25. Chillicothe 26.
TEMPEST AND SUNSHINE (Southern: W. F. Mann, prop.): Florence, S. C., 15. Marion 16. Dillon 17. Lumberton, N. C., 18. Rockingham 19. Camden 20. C. C. 21. Lancaster 22. Monroe, N. C., 23. Concord 24. Lexington 25. Graham 26.
TEMPEST AND SUNSHINE (Western: W. F. Mann, prop.): Graham, Tex., 15. Bowie 16. Henrietta 17. Vernon 18. Snyder, Okla., 19. Lawton 20. Chickasha 21. Anadarko 22.
TEMPEST, MARI (Charles Frohman, mgr.): St. Louis, Mo., 13-19. Detroit, Mich., 20-26.
THREE, THE (Special: Chas. Frohman, mgr.): Dallas, Tex., 15. Denison 17. Wichita 18. Amarillo 19.
THIRD DEGREE (Co. A: Henry B. Harris, mgr.): Dallas, Tex., 15. Denison 17. Wichita 18. Amarillo 19. New York city 7-12. New York city 14-19. Brooklyn, N. Y., 21-26.
THIRD DEGREE (Co. B: Henry B. Harris, mgr.): Worth, Tex., 14-16. Wichita Falls 17. Oklahoma City, Okla., 18. 19. Guthrie 20. Shawnee 21. Muskogee 22. Vinita 23.
THIRD DEGREE (Co. C: Henry B. Harris, mgr.): New Brunswick, N. J., 15. Red Bank 16. Morristown 17. Plainfield 18. Trenton 19.
TRAVELING SALESMAN (Co. A: Henry B. Harris, mgr.): Marietta, Ga., 15. Parkersburg, W. Va., 16. Cambridge, O., 17. Wheeling, W. Va., 18. 19. Pittsburgh, Pa., 21-26.
TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): Pittsburgh, Pa., 15. Chanute 16. Webb City, Mo., 17. Joplin 18. Springfield 19. 20.
TRAVELING SALESMAN (Co. C: Henry B. Harris, mgr.): Robinson, Ill., 15. Vincennes, Ind., 16. Princeton 17. Owensboro, Ky., 18. Henderson 19.
TURNING POINT: New York city Feb. 28-March 10.
TWO AMERICANS ABROAD (Bobt. H. Harris, mgr.): Philippi, W. Va., 15. Buchanan 16. Hendrix 17. Parsons 18. Davis 19.
UNCLE JOSH PERKINS: Globe, Ariz., 15.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Troughsboro, N. Y., 15.
UNCLE TOM'S CABIN (Al. W. Martin's, mgr.): Kibbie, Mich., 15. Detroit, Mich., 13-19. Battle Creek 21. South Bend, Ind., 22. Logansport 23. La Fayette 24. Danville, Ill., 25. Jacksonville 26.
VIRGINIAN THE (J. H. Palmer, mgr.): North Yakima, Wash., 15. Walla Walla 16. Spokane 17. 18. Missoula, Mont., 16. Butte 20. 21. Anaconda 22. Great Falls 23. Helena 24. Livingston 25. Billings 26.
WALKER, CHARLOTTE (David Belasco, mgr.): New York city Jan. 29—Indefinite.
WALKER, CHARLOTTE (A. H. Woods, mgr.): Santa Fe, N. M., 15. Las Vegas 16. Trinidad, Colo., 17. Colorado Springs 18. Pueblo 19. Victor 20. Denver 21-27.
WARFIELD, DAVID (David Belasco, mgr.):

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 buque, Ia., 17. Clinton 18. Madison, Wis., 19.
 Milwaukee 21-26.
 WARREN, H. B. (Lieber and Co., mgrs.):
 New York city Jan. 21—Indefinite.
 WASTE (Frederick Thompson, mgr.): Philadel-
 phia, Pa., 1-26.
 WHERE THERE'S A WILL (Marilee Camp-
 bell, mgr.): New York city Feb. 7—Indefinite.
 WILDFIRE (Harry Doel Parker, mgr.): Bil-
 lings, Mont., 15. Miles City 16. Mandan 17.
 Bismarck 18. Jamestown 19.
 WILLIAMS, HATTIE (Charles Frohman, mgr.):
 New York city March 9—Indefinite.
 WILSON, AL. H. (Sidney L. Ellis, mgr.):
 Bellaire, O., 15. Coshocton 16. New Philadel-
 phia 17. Canton 18. Akron 19. Toledo 20-26.
 WILSON, FRANCIS (Charles Frohman, mgr.):
 New York city Dec. 27—Indefinite.
 WYNDHAM CHARLES (Charles Frohman,
 mgr.): Philadelphia, Pa., 7-19.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gassolo,
 mgrs.): Chicago, Ill., July 25—Indefinite.
ACME (Joe A. St. Peter, mgr.): Everett,
 Wash.—Indefinite.
ALCANTARA (Belasco and Mayer, mgrs.): San
 Francisco, Cal., Aug. 23—Indefinite.
ALHAMBRA STOCK (Houston, Tex.—Indefinite.
ARVINE-BENTON (George B. Benton, mgr.):
 Memphis, Tenn., Dec. 25—Indefinite.
ATHON (Portland, Ore.—Indefinite.
ATLANTIC THEATRE STOCK (Acme Amuse-
 ment Co., mgrs.): Lincoln, Neb.—Indefinite.
AVENUE THEATRE (Connors, Edwards and
 Both, mgrs.): Wilmington, Del., Aug. 23—In-
 definite.
BAILEY EDWIN: El Paso, Tex., Jan. 24-
 April 16.
BAYONNE (E. F. Postwick, mgr.): Bayonne,
 N. J., Dec. 9—Indefinite.
BECK THEATRE (S. H. Friedlander, mgr.):
 Bellingham, Wash., Dec. 9—Indefinite.
BEASCO AND STONE (Belasco and Stone,
 mgrs.): Los Angeles, Cal.—Indefinite.
BIJOU (B. O. Herndon, mgr.): Savannah Ga.
 —Indefinite.
BIJOU (David R. Buffington, mgr.): Paw-
 tucket, R. I., Nov. 8—Indefinite.
BIJOU THEATRE (Corse Payton, mgr.): Brook-
 lyn, N. Y., Oct. 18—Indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.):
 Oakland, Cal.—Indefinite.
BLINKALL STOCK (Portland, Ore.—Indefinite.
BROADWAY STOCK (Oakland, Cal.—Indefinite.
BUNGALOW STOCK (Salt Lake City, U.—In-
 definite.
BUNTING, EMMA: Schenectady, N. Y., Jan.
 10—Indefinite.
BURBANK (Oliver Morosco, mgr.): Los An-
 geles, Cal.—Indefinite.
CALIFORNIA (Walter Smith, mgr.): Sacra-
 mento, Cal.—Indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.):
 Columbus, O.—Indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.):
 Rutte, Mont., Sept. 26—Indefinite.
CRAIG (John Craig, mgr.): Boston, Mass.,
 Aug. 30—Indefinite.
CROSBY (Percy Williams, mgr.): Brooklyn,
 N. Y., Sept. 4—Indefinite.
CRITCHFIELD THEATRE (Klimt and Gas-
 solo, mgrs.): Chicago, Ill., Dec. 19—Indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa.,
 Sept. 20—Indefinite.
FORBES (Brooklyn, N. Y., Aug. 28—Indefinite.
FOREPAUGH (George F. Aug, mgr.): Cincinnati,
 O.—Indefinite.
FRENCH (Central P. O., Sept. 27—Indefinite.
FRIEND PLAYERS (Milwaukee, Wis., Aug. 22
 —Indefinite.
FULTON (J. B. Fulton, mgr.): Ft. Smith,
 Ark.—Indefinite.
GERMAN (Milwaukee, Wis., Sept. 19—Indef-
 inite.
GERMAN (M. Welo, mgr.): St. Louis, Mo.,
 Oct. 2—Indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—
 Indefinite.
GERMAN THEATRE (Max Hanisch, mgr.):
 Philadelphia, Sept. 18—Indefinite.
GLASS, JOSEPH D. (Joseph D. Glass, mgr.):
 Jacksonville, Fla., Dec. 19—Indefinite.
GRAND (Howe and Kelly, mgrs.): Winni-
 peg, Man.—Indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo.,
 Dec. 9—Indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall,
 mgr.): Grand Rapids, Mich., 10—Indefinite.
HALL'S ASSOCIATE PLAYERS (Eugene J.
 Hall, mgr.): Wheeling, W. Va.—Indefinite.
HALL, DON (Cincinnati, O., Feb. 7-April 2.
HARDCOURT COMEDY CO. (Chas. H. Harris,
 mgr.): Auburn, N. Y.—Indefinite.
HIMMELIN'S YANKEE DOODLE STOCK
 (Geo. V. Haledau, mgr.): Superior, Wis.—In-
 definite.
HOLDEN (H. M. Holden, mgr.): Cincinnati,
 O., Sept. 5—Indefinite.
HUNTINGTON, WRIGHT (Wright Huntington,
 mgr.): Terre Haute, Ind., Sept. 26—Indefinite.
HUTCHINSON, LOUISE (Jack Hutchinson,
 mgr.): Springfield, Mo.—Indefinite.
IMPERIAL PLAYERS (St. Louis, Mo., Oct. 17
 —Indefinite.
INDIANA (South Bend, Ind.—Indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.):
 New York city Oct. 4—Indefinite.
KRITH (James E. Moore, mgr.): Portland, Me.,
 April 19—Indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Seattle,
 Wash., Sept. 5—Indefinite.
LYCEUM (St. Joseph, Mo.—Indefinite.
LYRIC (Lincoln, Neb.—Indefinite.
LYTTEL BERT (Albany, N. Y.—Indefinite.
MACK-LEON (Salt Lake City, U.—Indefinite.
MANHATTAN (G. Jack Parsons, mgr.): Del-
 phos, O.—Indefinite.
MARTIN (Geo. E. Cochrane, mgr.): Kansas
 City, Mo.—Indefinite.
MARVIN (College: Charles B. Marvin, mgr.):
 Chicago, Ill., Aug. 30—Indefinite.
MOORE (Waterloo, Ia., Dec. 25—Indefinite.
NATIONAL (Paul Caseneuve, mgr.): Montreal,
 P. Q.—Indefinite.
NEALAND STOCK (W. D. Nealand, mgr.):
 Cohoes, N. Y.—Indefinite.
NEW THEATRE (Lee Shubert, mgr.): New
 York city Nov. 0—Indefinite.
NICKERSON (Des Moines, Ia.—Indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El
 Paso, Tex.—Indefinite.
NORTH BROTHERS (Sport North, mgr.): To-
 neka, Kan.—Indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St.
 John, N. B., Jan. 3—Indefinite.
ORPHEUM (Grant Lafayette, mgr.): Philadel-
 phia, Pa., Sept. 12—Indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.):
 Erie, Pa., Jan. 3—Indefinite.
PAYSON (E. S. Lawrence, mgr.): Toledo, O.,
 Nov. 21—Indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N.
 Y., Aug. 16—Indefinite.
PEOPLE'S THEATRE (Chicago, Ill.—Indefinite.
PRESTON BRICKER (Ft. Wayne, Ind., Dec.
 28—Indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des
 Moines, Ia., Nov. 1—Indefinite.

RUSSELL AND DREW (R. E. French, mgr.):
 Seattle, Wash., Sept. 5—Indefinite.
SAVOY THEATRE: Atlantic City, N. J.—In-
 definite.
SHERMAN: Des Moines, Ia.—Indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—Indefinite.
SHUBERT: Seattle, Wash.—Indefinite.
SNOW, MORTIMER: Wilkes-Barre, Pa., Jan.
 17—Indefinite.
THREADWELL-WHITNEY: Lansing, Mich.—In-
 definite.
TURNER STOCK (George L. West, mgr.):
 Boise, Idaho—Indefinite.
VAN DYKE AND EATON (F. Mack, mgr.):
 Des Moines, Ia.—Indefinite.
VICTORIA THEATRE: Lafayette, Ind.—Indef-
 inite.
WHITE DRAMATIC (Chas. P. Whyte, mgr.):
 Pittsburg, Kan., Jan. 23—Indefinite.
WILLIAMS AND STEVENS: Mobile, Ala.,
 March 7—Indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.,
 Sept. 20—Indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha,
 Neb.—Indefinite.
YANKEE DOODLE (Himmelsin's): Superior,
 Wis., Nov. 22—Indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadel-
 phia, Pa., Sept. 29—Indefinite.

TRAVELING STOCK COMPANIES.

AMSDEN STOCK (Chas. G. Amnden, mgr.):
 Delphos, O., 14-19.
BLANDIN PLAYERS: Marion, Ind., 14-19.
CARROLL CO. (Jon Carroll, mgr.): Winifrede,
 W. Va., 14-19.
CHAUNCEY-KRIFFER (Fred Chauncey, mgr.):
 Kingston, N. Y., 14-19. Walden 21-26.
CUTLER STOCK (Wallace R. Cutler, mgr.):
 Bristol, Tenn., 14-19. Piqua, O., April 4—In-
 definite.
HALL'S PLAYERS (J. E. Hall, mgr.): Battle,
 Creek, Mich., 13-19.
HAYWARD, GRACE: Hannibal, Mo., 14-19.
 Quincy, Ill., 20-April 2.
HICKMAN-BESSEY (Harry S. Libon, mgr.):
 Decatur, Ill., 14-19. Paris 21-26.
HICKMAN-BESSEY STOCK (W. A. White,
 mgr.): Washington, Ia., 14-19.
JARRELL CO. (Wm. Echols, mgr.): Chicago,
 Ill., 7-26.
KEITH STOCK (Cato S. Keith, mgr.): Benton
 Harbor, Mich., 14-19. Jackson 21-26.
KRYES STOCK (S. Willard, mgr.): Hornell,
 N. Y., 14-19. Elmira 21-26.
LATIMORE-LEIGH (Masters): Taylorville, Ill.,
 14-19.
LATIMORE-LEIGH STOCK (Western): Belle-
 ville 20-26.
LONG, FRANK E. (Frank E. Long, mgr.): Hot
 Springs, Ark., 14-19. Chadron, Neb., 21-26.
MCDONALD STOCK (G. W. McDonald, mgr.):
 Palmerston Ont., 14-19. Lislewell 17-19.
MAHER, PHIL (Leslie E. Smith, mgr.): Lon-
 don Ont., 14-19. St. Catharines 21-26.
MANHATTAN STOCK (C. W. Russell, mgr.):
 Albion, Mich., 14-19. Coldwater 21-26.
MARKS, TOM STOCK (Tom Marks, mgr.):
 Kalamazoo, Mich., 14-19.
MAXWELL-HALL STOCK (Jefferson Hall,
 mgr.): Marshalltown, Ia., 13-19. Cedar Rapids
 21-27.
ORPHEUM STOCK (Tipton, Ind., 14-19. Craw-
 fordville 21-26.
PARTELLO STOCK (Special: Ed R. Moore,
 mgr.): Galt, Ont., 14-19.
PARTELLO STOCK (Eastern: Harry J. Leland,
 mgr.): New York, N. Y., 14-19.
SEE, WILLIAM (Lee McShellan, mgr.): Minot,
 N. D., 14-19.
SIGHTS STOCK (J. W. Sights, mgr.): Colum-
 bus, N. D., 14-19. Flaxton 17-19. Minot 21-26.
STRONG, ELWIN (Jas. A. McGuire, mgr.): In-
 dependence, Mo., 14-19.
TAYLOR STOCK (H. W. Taylor, mgr.): So.
 Framingham, Mass., 14-19.
WARD COMEDY (Hoag Ward, mgr.): Sydney,
 N. S. W., Jan. 3-March 26.
WINTER-STRASSER (Wm. Strauss, mgr.):
 Holbrook, Mass., 14-19. Springfield 17-19.
WIGHT THEATRE CO. (Billard Wight, mgr.): So.
 Jasper, Minn., 14-19.
WINNINGER BROS. STOCK (Frank Winninger,
 mgr.): Quincy, Ill., 14-19. Beardstown 21-26.

OPERA AND MUSICAL COMEDY.

ALASKAN, THE (William Cullen, mgr.): Chic-
 go, Cal. 22.
AMERICAN IDEA (Cohan and Harris, mgrs.):
 Baltimore, Md., 14-19.
ARCADIAN, THE (Charles Frohman, mgr.):
 New York city Jan. 17—Indefinite.
BERNARD SAM (The Shuberts, mgrs.): Mil-
 waukee, Wis., 13-19.
BLACK PATTI (R. Voelckel, mgr.): Pittsburgh,
 Pa., 14-19. Baltimore, Md., 21-26.
BOSTON GRAND OPERA (Henry Russell,
 mgr.): Boston, Mass., Feb. 7-March 26.
BRIGHT EYES (J. M. Gaites, mgr.): New York
 city Feb. 28—Indefinite.
HUSTER BROWN (Western: E. H. Pittsburgh,
 mgr.): Jackson, Ala., 15. Rome, Ga., 19.
 Dayton 17. Chattanooga, Tenn., 18. Knoxville
 19. Middlesboro, Ky., 21. Richmond 22. Paris
 23. Frankfort 24. Owensboro 25. Henderson
 26.
HUSTER BROWN (Eastern: E. A. Denman,
 mgr.): Kenton, O., 15. Delaware 19. Piqua 17.
 Ada 18. Lima 19. Van Wert 21. Bluffton, Ind.,
 22. New Castle 23. Anderson 24. Connersville
 25. Hamilton, O., 26.
CAHILL, MARIE (D. V. Arthur, mgr.): Chat-
 tanooga, Tenn., 17.
CARLE, RICHARD (Carle-Marks Co., mgrs.):
 Toronto, Can., 14-19.
CAT AND THE FIDDLE (Charles A. Sellow,
 mgr.): Fairmont, W. Va., 15. Weston 16.
 Clarkburg 17. Parkersburg 18. Huntington
 19. Charleston 21. Portsmouth, O., 22. Mt.
 Sterling, Ky., 23. Winchester 24. Richmond
 25. Lexington 26.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.):
 New York city Sept. 13—Indefinite.
COLE AND JOHNSON (A. H. Wilbur, mgr.):
 Newark, N. J., 14-19. Providence, R. I., 21-26.
CRANE MUSICAL STOCK (Charles L. Crane,
 mgr.): Erie, Pa., Feb. 8—Indefinite.
DICK WHITTINGTON (The Shuberts, mgrs.):
 Chicago, Ill.—Indefinite.
DOLLAR PRINCESS (Charles Frohman, mgr.):
 New York city Sept. 6—Indefinite.
DRESSLER, MARIE (Lee Fields, mgr.): Phil-
 adelphia, Pa., Feb. 25-19.
EIGHT BELLS (Byrne Bros., mgrs.): Cleveland,
 O., 13-19.
FIELD, LEW (Shubert and Fields, mgrs.):
 Cincinnati, O., 13-19.
FIRST PRINCESS (Mort. H. Singer, mgr.):
 Chicago, Ill., Oct. 31—Indefinite.

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